

# HOBBIES

January

The Magazine For Collectors

1952

PORCELAIN OR CHINA CLOCKS

(See Page 28)



# Olde Lamps, Inc.

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Telephone Cleveland 1892

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MINIATURE on porcelain Women's head and bust to waist; 3x1¼" oval, brass edge frame; nothing on back. \$25.

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11" MAJOLICA PLATE with Dog in center, green & brown, \$14.95.

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CH.NDELIER; ball shade in French china with encrusted gold decor.; 9" diam. \$29.50.

2 Early CHINA PIPES, miniatures on bowl; long wood handles, from Austria, \$15 each.

HUMMEL DOLLS, just created in Germany in Convent that makes Hummel figures; costumed in fabric same subjects as figures; dolls are 11" tall and RUBBER, \$13.50.

FINE OLD IVORIES. Small and large figures, tiny net-sukes. Photo. \$10.50 to \$85.

CUT GLASS; vase, \$6.50; Thumb hold BON BON dish, \$9.50; 8" shallow bowl, \$7.50; 2 deep bowls, \$10.50 and \$15. Photos.

ARMORIAL WORCESTER PLATES: 2 9" & 1 10". Circa 1790-1810. Edge cobalt and gold leaf; "Quis Separabit, Ich Dien", 9", are \$20 each. 10" is \$30.

MEISSEN ONION PATTERN blue and white TRAY, Crossed Swords, 12x15", irregular edge, \$30.

SNACK BOARD, 6x10", with hole to hang, \$10.50.

COVERED BUTTER DISH with irregular edge; charming, \$17.50. Other pieces.

GREEN GRAPE VINE MEISSEN, Crossed Swords: coffee pot, flower finial and matching covered sugar & creamer. Set \$31.95. Photo.

CHINA HEAD DOLL, cir. 1850, "Marie Marseilles," St. George (type), dressed; old plaid shawl; taffeta dress; cotton undies, china hands; low black china heeled shoes; fingers off one hand; one shoe repaired; 20" long, \$30.

OCCUPATIONAL SHAVING MUG. "Tailors", in perfect condition. \$22.50.

Several BABIES in BISQUE, little things; one in undies; one nude; 2 miniature nudes. \$5 to \$7.95 each.

BLUE SATIN GLASS, "Mother of Pearl" PITCHER, tall size; 10" high, ruffled top, frosty edge & handle. Photo.

DESSERT SERVICE, Early English; no mark; pink border; pink, gray, blue flowered center; 9-8" plates; 3 8½" bowls on standard; 2 8½" compotes on low standard. \$75.

Rare BLUE SATIN GLASS with white Loopings CRUET, 6" tall, plus faceted clear stopper, handle & base frosty white. Photo. \$37.50.

BACCARAT small paperweight, exquisite. \$55.

Small collection fine RELIGIOUS MEDALS: bronze & silver, 2 are 16th Century, \$7.95 to \$30 each.

MADONNA in CHAIR, painted on porcelain frame, 1½" oval miniature. \$12.

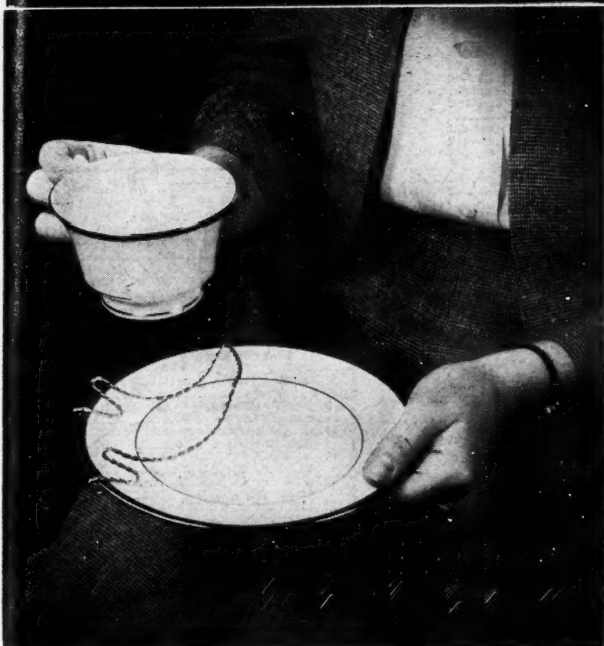
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| <p>1. COMPLETE SPICE SET: 8 large jars, 6 small jars, hanging salt box, oil &amp; vinegar bottles. 15 pieces. Iridescent luster with gold dec. One small jar has a slight check. German. Set ----- 25.00</p> <p>2. CAMPHOR BRISTOL VASES with pink overlay ruffled tops. Exquisite enameled dec. 9". Proof. Pair ----- 30.00</p> <p>3. WATERFORD DECANTERS with stoppers, lovely cutting. Sterling collar, RYE &amp; SHERBY. Proof. Pair ----- 30.00</p> <p>4. SILVER HAND with applied calla lilies and butterfly holding beautiful 9" diam. deep cut camphor compote. Proof ----- 11.50</p> <p>5. PINK LUSTER covered pudding dish with 2 handles. 5 1/4" diam, 3 1/4" deep. Footed. Minor chip in under foot. Rare ----- 12.00</p> <p>6. BRASS SWINGING KETTLE, alcohol burner, burnished ----- 15.00</p> <p>7. INLAY IVORY CARVED CHAIR and tilt top table to match. Exquisite detail over entire surface. Each piece, original finish. Chair \$95.00, table \$65.00. If both taken ----- 145.00</p> <p>8. DRESDEN 3-PART LAMP. Each part covered with sprays of pasted Dresden flowers. Large ball shade. Stem and font to correspond. 31" tall. Wired ----- 100.00</p> <p>9. MAJOLICA DIVIDED DISH. Branches form feet and handle. Exquisite coloring. Pink flowers and leaves etched over surface. English. Proof ----- 38.00</p> <p>10. CARAMEL GLASS high foot compote. Belknap 476. Cactus. Proof ----- 15.00</p> <p>11. EMBROIDERED CUT TO CLEAR Vase and 14" tall. All over cutting, very graceful. Tiny chip on point of one scallop. Pair ----- 42.50</p> <p>12. PINE SECRETARY. Early Dutch. Top has cupboards with desk. Long drawers in base. Unusual shade from above. hand cut pulls. Solid plank ends, peg construction. 35" wide, 67" tall. Newly resilvered ----- 135.00</p> <p>13. WALNUT 2-DRAWER STAND with 4 leaves. Top 17 1/2"x22 1/2", 10 1/4" leaf. O. G. drawers, dainty N. Y. legs. 29 1/4" high. Newly resilvered ----- 67.50</p> <p>14. EARLY IRON BANKS. Eagle &amp; Eagles. 1888 \$37.50; Speaking Dog, 1885 \$37.50; Tammany, 1873 \$10.00; if 3 taken ----- 80.00</p> <p>15. ITHACA CALENDAR CLOCK. Walnut case of dainty size 13" wide, 21 1/4" tall. Complete and running ----- 21.50</p> | <p>Vermet</p> |
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| <p>1. THREE FACE: 3 pieces, creamer, spoonholder, open sugar ----- \$ 30.00</p> <p>2. LAMP: U.S. Coin 1892, clear glass, 10" tall ----- 40.00</p> <p>3. DRESSER TRAY: Royal Bayreuth. other misc. Plants, white. ----- 7.00</p> <p>4. SUGAR BOWL: silver lustre, knob glued ----- 18.00</p> <p>5. SUGAR SHAKER: pink case glass, puffed, perfect 8 1/2" ----- 8.00</p> <p>6. LAMP: hanging hall cranberry swirl ----- 14.00</p> <p>7. GOBELTS: 12 Honeycomb pattern, clear ----- 30.00</p> <p>8. SHELF CLOCK: Seth Thomas Plymouth Hollow, excellent rough &amp; running ----- 25.00</p> <p>9. LAMP: miniature milk glass handled, ribbed shade. Pair ----- 18.00</p> <p>10. CHAIRS: Windsor arrowback, excellent rough set of 6 ----- 100.00</p> <p>11. COMPOTE: high, Lion passant. R. W. Lee, Pl. 83. 3b. ----- 25.00</p> <p>12. CRUET: White Spanish Lace, cut glass stopper, 7 1/2" ----- 7.50</p> <p>13. BITTER BOTTLES: olive green, tall, rectangular, 1 quart. Each ----- 1.00</p> <p>14. LOVE SEAT: Victorian, mirror back. Finger carved. Newly upholstered. ----- 65.00</p> | <p>Transportation Extra jap</p> |
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# H O B B I E S

## The Magazine For Collectors

1006 South Michigan Avenue, Chicago 5, Illinois

O. C. LIGHTNER, *Founder* (1887-1950)

JANUARY, 1952

Vol. 56, Number 11

\$3.50 per year in U. S.; (\$4 in Canada, \$4.50 in foreign countries)

- Devoted to the stimulation of the cultural arts.
- Co-Sponsors of the Lightner Museum of Hobbies, gift of O. C. Lightner to America's oldest city, St. Augustine, Fla.
- Sponsoring the nationally known Chicago Antiques Exposition and Collectors' Fair since 1930.
- Sponsoring World's Antique Mart, in the Lightner Memorial Building, 1006 S. Michigan Ave., Chicago. There are approximately 50 privately owned shops on the first and second floors of this building.

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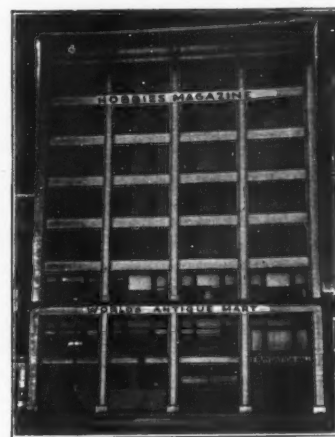
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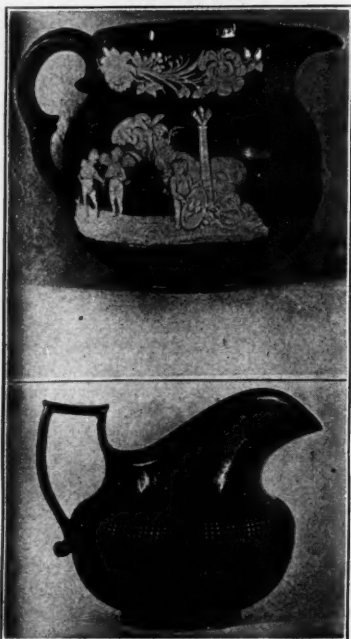
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Blue Sandwich vase, see Lee's "Sandwich Glass," Plate 188 right.  
Pair canary Petal & Loop candlesticks.  
Tiffany tumbler, paneled & etched.  
New England Peachblow tumbler, acid.  
Wheeling Peachblow open sugar, polished.  
Wheeling tall iced tea glass, polished.  
Sandwich Peachblow bowl, polished.  
Garnet brooch and pendant.  
Amberina punch cup.  
Amberina small lily vase.  
Burmese bowl, vase and punch cup, acid.  
Small collection Quezal, Tiffany and Aurene.  
Some animal pieces—cats, dogs, etc.  
Webb, Gallé, Daum, Val St. Lambert, etc.  
Exquisite Daum large scenic bowl, also a large Gallé bowl.  
Lutz Latticino plate, clear, gold, white and yellow.  
A few rare wines.  
Several pieces, R. Lalique.  
Signed Alcock, blue and white jug.  
Cranberry tumbler, heavily decorated with gold.  
Mary Gregory cranberry cordial cup.  
Swedish jeweled engagement box.  
Tricorn Amberina candy dish, gold decor.  
White M.O.P. satin finger bowl.  
A Cashmere and a paisley shawl.

## THE CONNOISSEUR

Lancaster, N. Y.

Early Aicseu (Crossed Swords) candlestick, 6" high, stepped and moulded base, relief mouldings picked-out in gold, finest quality miniature florals. Proof \$18.60  
Gorgeous 6" pink & white overlay vase, resembles large open flower, 5-leg clear applied base. 12.50  
Beautiful 11 1/2" overlay vase, marbled blood & dove gray, slender neck in opaque raised enamels & gold, Egyptian dec. motif 17.50  
Pink Bristol compote, worn gold decoration. 6.50  
Old German 1/2 litre stein, "The Lovers" in early costume, full color, high relief, pewter lid Handsome 12" chop plate, typical underglaze blue Chinese decoration, imitation Chinese seal mark impressed, probably very early Worcester 18th Century decanter, large tooled lip, applied neck rings, ribbed mushroom stopper old but not original, collector's item for. 8.50  
Old Chinese 10" open jar, blue & white Hawthorn decoration, Imperial Seal mark. 9.50  
10" Chinese porcelain bottle, Imperial yellow, fine crackle, Chien Lung 1736-1795. Proof 15.00  
Set 4 Wedgwood ramekins & saucers, gay florals, exotic birds in bright enamels. Proof 12.00  
7 1/2" Chinese Celadon plate, quail & millet decoration, Imperial mark. Very old, proof 10.00  
Quaint 8" squat wine jug, Monks head stopper. Swiss music box in base plays 2 tunes when lifted. Old but not antique. 8.50  
Carved chamber lacquer, covered box, 3 1/2 x 5 1/2" Old Cloisonne hinged box, 4 season's flowers in full color, ball feet, 3 1/2". Proof. 6.50  
Matched pair Hitchcock chairs, perfectly restored 50.00  
Lovely 5-piece Cloisonne desk set in teal blue 18.00

### ★ Finest Quality Heavy Cut Glass ★

Set 12 round salts, feather pattern, deep cut bases, sawtooth edges. Very fine. 12.00  
10" Pedestal vase, flaring neck, pinwheel, fans, strawberry & thumbprint cuttings. 8.50  
Double handled 8" low sided bowl, deep hobstar. Eng. strawberry, egg & dart, splits & blazes. A really gorgeous piece, signed BERGEN. 15.00  
Most unusual boat shape bowl, 11x7x4" deep, chrysanthemum cuttings, 2" in diameter, half-point, fans, splits, blazes. A show piece. 18.00  
Matched pr. miniature long necked scent bottles, floral repousse, sterling tops. 8.50  
2 1/2" Round box, high, sterling silver cover in plume & feather. Initialed L. H. G. 6.50  
4" Open heart-shaped box, cut bottom and all sides defies description. Collector's piece. 10.00  
Signed "HAWKES" 7 1/4" round tray. 6.50  
Exceptionally small creamer & handleless sugar, 3" diam., simply gorgeous cuttings, rare. 10.00  
Squatty cruet, clover spout, large diamond cut ball stopper, particularly lovely. 6.00  
10" Gracefully tapered water pitcher, fine pinwheel, hobstar, strawberry cuttings. 9.50  
Satisfaction guaranteed or money refunded within 5 days. Include parcel post, otherwise express collect. de

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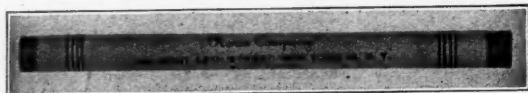
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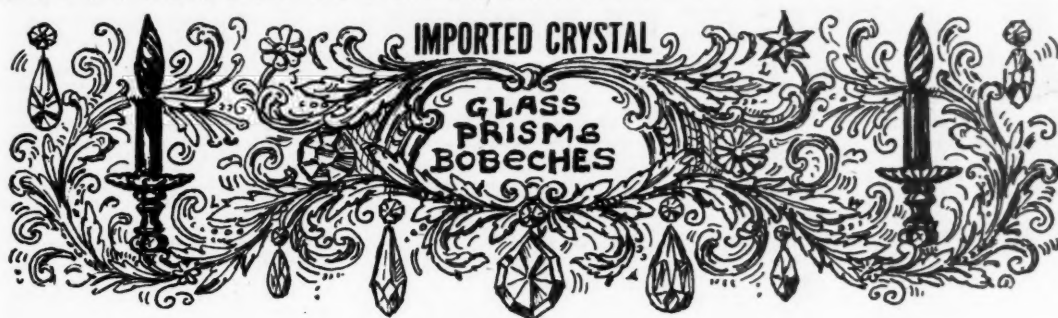
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Are available in all their Sparkling Brilliance and Clarity, at reasonable prices. If you are looking for a way to freshen up your products — to give them new life and new beauty and new selling power — order these imported Crystal Glass Prisms. All new, never been used before. Artistic for chandeliers, candlesticks, lamps, etc. **PREPAID. Money refunded if dissatisfied. Checks accepted.**

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4" overall \$ .35 ea.  
5" overall .47 ea.  
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6" overall .92 ea.  
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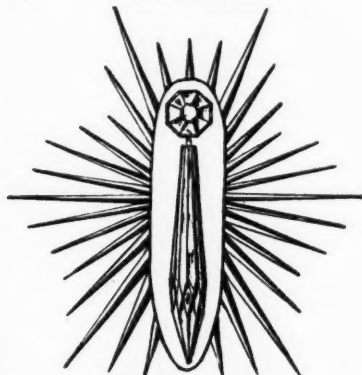
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9" overall 1.95 ea.



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SIZE 3 1/4" overall.  
Imported FIRE POLISHED U Drop prisms.  
13c each in 100 lot orders.  
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Same style and size U Drop as above,  
but in HAND CUT and  
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3 1/4" overall \$ .18 ea.  
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WITH HOLES FOR PRISMS #9

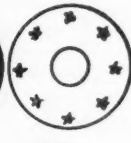


Left: 3 1/4" diam. rnd. 8 Prism rings, 1" center hole, 59c ea., 79c ea. if bought in doz. lots.  
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Postage, packing and insurance 35c extra.

Also have other type made bobeches to fit hurricanes, chandeliers, candlesticks, etc.  
Write for catalog.

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**HITCHCOCK** chairs, 6, rush seats, Eagle backs, cut-out and stencilled bolster tops, all in perfect condition.

**EIGHT** grape decorated fiddleback chairs, will break set, \$12.50 each.

**TEN FULL-SIZED** antique designs for painting trays, \$2.

**CUT STENCILS**, 8 units for doing this chair and other pieces, \$3.

**FIVE POUNDS** fibre rush, for reseating rush chairs, \$4.

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You will find listed the following and many other items needed in lamp work: No. 1, No. 2 and No. 3 electrified burners to light both top and bottom, ball shade holders, tripods, shade rims in all sizes, lamp collars, brass fount caps, brass bases, brass connections, large and miniature chimneys, miniature burners and holders, expanders and reducers.

**JACK DANIEL SHOP**  
 309 S. Locust St.,  
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**BAILEY'S ANTIQUES**  
 1005 Pa. Street, Hollidaysburg, Pa.

Very large copper farm kettle, needs cleaned, crated \$10.50.

H.P. hanging lamp, cottage scene, complete with prisms \$25.

Complete hanging lamp, slant white shade \$15.

Old metal Betty lamp, chain & pick \$8.

2 Powder flasks, embossed pattern, ea. \$4.50.

Leather & brass shot bag \$3.

Old powder horn \$3.

Nice brass hand bells, ea. \$4.50.

Wooden flower butter molds, ea. \$3; same, plunger type \$4; refinished maple plunger mold, rare SWAN \$6.50.

Small pine churns, ea. \$6.

Tall plunger type churn, make fine lamp \$10.

Folding wood hatrack, white buttons \$4.50.

Tall brass costumer or clothes tree, crated \$12.

Iron dog nutcracker \$6.50.

3 Colorful old blown glass canes, from shop only, lot \$12.50.

Guns, muzzle loaders: E. Robinson, 1864, military \$15; English Galton 1762, military \$12; U. S. Springfield 1841 \$15; Wolf & Co., Pittsburgh Rifle \$12.

20 Gauge Double bbl. shotgun \$7.50.

Very large stock authentic pattern glass, requests, please. Stamp appreciated *jax*

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 To be sold at  
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## Consult Lindeman's Almanack—with wisdom it speaks Of Signs, Aspects and Cycles in the World of Antiques.

You'll pardon us a raised eyebrow:  
This is a Bissixtyle Year—and how!

January forecast: Fair weather for collectors of white milk glass, all of it absolutely old, and pure as the snow before it drifted. (References are Millard and Belknap.) Goseberry spooner (B. 84), \$7; Bull's Head mustard with original label (B. 187), \$17; Fr. square Scroll salt & pepper shakers, good metal tops (M. 162), \$4; Flower sugar shaker, good metal top (M. 112), \$5; 75¢; Atterbury crinkled lacy-edge compote (M. 86), \$2.75; 81¢; Atterbury Looped-edge compote (M. 77), \$9.50; unique 2 3/4 x 3 3/4" basketweave master salt with handle, \$3.75; 6 1/4" arch-border dish, 1 3/4" deep (B. 21), \$5; 91¢; Atterbury wicket-edge plate (M. 117), \$7.50; Wm. H. Taft plate, orig. color. (M. 50), \$4.50; 6 1/4" "No Easter Without Us" Roosters & hens plate (M. 10), \$4.75; 7 1/4" Triple-row Forgetmenot plate (M. 3), orig. e.l.t., \$4; fan condiment set, salt, pepper, mustard, orig. paint, \$16.75.

### For '52 a rousing cheer!

Kilroy hasn't yet been here.

For February's cold, we prescribe our famed white Ironstone tonic, 10-sided plates: set of 3 9 1/2" (Baltic shape), J. Meir & Son, embossed drape design, \$5.75; 8" T. & R. Roote, embossed, \$1.75; And surely somebody, somewhere, at sometime—other, would be mighty glad to have the luxurious deeply embossed Lily-of-the-valley open chamber (John Alcock). Be prepared, for just \$5. Of March, one thing is certain: St. Patrick's Day will fall on the 17th, and who ever buys this brilliant emerald green Delaware (set in good condition) 7-piece Berry Set can celebrate the day in style. Berry bowl, 7 1/2 x 1 1/2" and boat-shaped; six matching 3 1/2 x 5 1/2" saucers. All 7 pieces for \$28.

We like to throw the good, old Taurus,

Backed up, of course, by our Thesaurus.

Spring-time comes early this year, and all of our early spring-decorated china is truly choice: Fr.

matching 8 1/4" plates, dainty sprays blue cornflowers, red tendrils, green leaves, \$5 pr; covered sugar bowl, similarly decorated, \$7.50; 8 1/4" 10-sided plate, dainty sprays light & dark green buds & leaves, purple stem, \$3.75; handleless cup & saucer, rather large green flower with red trim, quaint & striking, \$6.75; 6 1/4" bowl & matching 7 1/4" 12-sided plate, pink buds, red & blue berries, green leaves both for \$9.75.

And then come beautiful flowers, such as those on this handsome gold edged 7 1/2" plate (KPM), with wheat center, unusual & colorful, \$7.50. Or, in colorful Haviland Limoges, a 7 1/2" covered saucer with handles, ornately shaped, pink roses blue cornflowers, much gold, \$8; fine 11x16" platter in Dresden pattern, pink, orchid and sunburst roses, gold closed handles, \$6.75; set of 12 of the most unusual 9 1/2" soup plates ever seen in Haviland, vivid orange-red iris, roses & others flowers in a bold colorful display, \$18.75.

And then the ripened fruits and full blooms of summer: Cherry goblet (Lee Fl. 24), \$2.25. Pear goblet (Lee Vic. 72), \$3; New England Pineapple flint 8" compote on low foot, \$12.50; Beaded Grape Medallion egg cup, \$3.50; Rose Sprig 8" boat-shaped dish, \$4.50; 7 1/2 x 8" compote, \$6.75; Scroll with Flowers goblet, \$2.75; wine \$3; Spirea Band goblet, \$2.50; Tree of Life 8" compote on high standard, hand stem, \$12; Moon Star 4 1/2" saucer, \$2.

If you're looking for a riot of color, look no further: Blue Oval Panel goblet, \$7.50; tumble-up (carafe & tumbler), white, vertical overlay stripes, \$18.75; Cucumber relish dish, \$4.75; 2 3/4 x 3 1/2" oblong box with cover, ideal for cigarettes, \$5.75. AMBER: 8" Raindrop relish, \$2.75; 5 1/2" cigar-bottle, \$4; Jersey Swirl plate, \$7.50; Basketweave water tray, \$9; Basketweave goblet, \$5; Thousand Eye 8 1/2 x 11" platter, \$9.75; Double Beetle Band goblet, \$6.50. CRANBERRY Royal Oak 4" sq. jar, \$6.75. VASELINE: 2 1/2" sq. inkwell of cut crystal with cover (waifle design), \$5.75; 7 1/2" sq. Wildflower dish, \$8.75.

We're hep to Galaxies and Constellations,  
But in ads like this they are vexations.

Our Almanack could give advice on how to keep a cow, or how to tell where water is, or the best way to plow; how to judge the weather and make molasses pie, how to make hens lay perpetually . . . but we're not even going to try.

Handpainted Limoges cruet, dainty pink blossom spray, gold handle & stopper, \$10. Colorful 10 1/2" Royal Dealton plate, 5 horses & riders, \$10. Exotic 14 1/2 x 18 1/2" blue Staffordshire platter (Probably Stevenson), Oriental fish-seining scene with giraffe-like animal in background, water-lily border, \$25. Handsome wire flower stand, semi-circular, 3-tier, fancy and exceptionally fine condition, \$50 crated. Choice little china toast-holder, center handle, pair of tennis rackets each end, \$6.75. Early Quimper match-holder, 4" saucer base, \$4.75. Unusual deep blue mocha-ware covered sugar bowl with handles, \$12. Occupational Shaving mug, Bull with butcher's tools, \$9.75; another, without name, \$9.75. CURRIER & IVES prints in good condition, old frames: In Full Bloom, \$5.75; Peaches & Grapes, Frise Fruit, \$15; Night after the Battle, \$5; The Death Shot, \$13.75.

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*Antiques*

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Shop located at 121 South Main Street

Everything old, and proof unless noted. Express collect or add postage. Your money back if dissatisfied. Jax

## MARGARET SWARTZ Gladwyne, Pennsylvania

Powder jar, hinged glass lid, 7 1/2" diameter, \$30.00  
Pair round cut glass cologne bottles, big ball stoppers, Pineapple & glass, 10 1/2" tall overall \$7.50  
Cut glass sugar & creamer 9.00  
2 Waterford decanters, diamond cutting, big ball stopper \$15.00; one with mushroom stopper 2.00  
German bell-shaped decanter, gold, burnished 25.00  
Handpainted bowl, roses 6.00  
2-Compartment Lobster dish, lobster forms hdle. 15.00  
Vases: pair, cut glass \$12.00; large cut glass \$15.00; green & clear cut glass \$10.00  
3 Tiffany finger bowls and saucers, fluted edge, signed, one bowl chipped 25.00  
Tiffany Bud vase 4.50  
1 Cut glass tapered pitcher, 15" \$18.00; 11" Compote, cut. glass, 11 1/2" tall, bowl 8" in diam., 3" deep 18.00  
Cut glass basket, 13 1/4" tall, basket 10x5" 15.00  
Cut glass cruet 5.50  
Cut glass tobacco jar, 10 1/2" tall, 3 1/2" diam. 30.00  
Large crystal Inverted Thumbprint oil bracket lamp, complete 8.00  
6 Plain white Ironstone plates, Johnson Bros., 9" 10.00  
Quaint bulbous cut glass cologne bottle, 7" 9.00  
Amberina Swirl perfume bottle, 5 1/2" 10.00  
Pale blue perfume bottle, enameled flowers, butterflies and bird, 5 1/2" 10.00  
Small mahogany slant top desk, 31" long, 17 1/2" deep, 4 1/2" tall, brass & wood lat around top 75.00  
Settee, strong and sturdy, just redecorated, dark green with roses and gold, 70" long seat, 19 1/4" deep 100.00  
Jax

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## SARAH C. WINSLOW 2098 Pawtucket Ave., E. Providence, R. I.

1. SIGNED AURENE BELLSTONE BOWL, 8 1/4" tall, 10" across top, base 4 1/2" shimmering gold and blue \$22.00  
2. SIGNED QUEZAL LAMP SHADE, 4" tall, 7" bell, 2 3/16" top, similar decoration, Kamik B. 6, Plate 54 10.00  
3. 2 SIGNED L. C. T. nut dishes, scalloped top, 3" wide, each 4.75  
4. PAIR SIGNED QUEZAL gas shades, 5 1/4" tall, 5" bell, 2 3/16" at top 10.00  
5. SIGNED L. C. T. whiskey taster, 1 3/4" tall 5.00  
6. FARMER'S cup & saucer, same as pictured, Oct. HOBBIES center page 81 12.50  
7. 4 DAISY cake dishes, Lee 44, each 1.50  
8. 2 OPEN ROSE goblets, large bowl, each 4.35  
9. BAND & PAN open compote, 7", diag. 3.00  
10. 20 ASSORTED green enam. tumblers, ea. 1.75  
11. 6 BLOWN GLASS bells, 7" tall, 3 1/2" wide, for serving mushrooms on toast, ea. 2.00  
12. CANDLE LANTERN w. ruby red globe, 7" tall, marked "Babies Delight" 5.00  
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49 Second Street, Malone, New York  
Pair large Homestead Drug Store bottles, 34" high, top 14", is smaller bottle, write. Brass school bell, 8" high, 4". Chafing dish, nickel over brass, like new, \$10. Copper wash boiler, No. 9, \$8. Drop-leaf cherry tables, refinished, \$65 and \$35. Spool beds, \$35 each.

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1 BRIGHT CUT SOUP SPOONS, 6, copper base, German silver, circa 1780, set \$12 1/2 TEASPOONS, 2, copper base, silver plated, shell design on handle, each \$2; 2 same as above, but plain, each \$1.50; 2 plain COPPER TEASPOONS, each \$1.50; 1 BRASS TEASPOON, \$1.75; 1 COPPER TEASPOON, vase & flowers on handle, \$1.50; 2 TEASPOONS, hall marked J. Doll, ea. \$2.50; 1 TEASPOON, h. m. SHOEMAKER, \$2.50; 1 SOUP & 1 TEASPOON, h. m., ALFRED LOCKWOOD, N. Y., \$4.50 & \$2.50; 1 large silver SERVING SPOON, h. m., I. REED & SON & EAGLE, PHIL., \$4.50; 1 TEASPOON, h. m., same as above, \$2.50; 1 SOUP SPOON, h. m., A. MATHIEY with shell on end of handle & bottom of bowl, \$5 1/2 SILVER SERVING SPOON, h. m., L. PREY 13, \$4.50; 1 DIPPER, h. m., G. mayonnaisse dipper, \$3; 1 PEWTER TEASPOON, h. m. JOHN YATES, CROWN with VR underneath, shell & scroll on handle, \$2; 1 PEWTER CHILL'D'S SPOON, h. m. JACOB SEIP 1824, \$3; 5 BRIGHT CUT COIN SILVER DESERT SPOONS, dainty but sturdy, \$3 set; 1 PEWTER TEASPOON, h. m. Best Britannia Metal & crown, \$1; 5 TEASPOONS, plain fiddle back, h. m. J. G. BALDWIN, each \$2; 4 TEASPOONS, plain, h. m. BRINSMAIDS, each \$2; 2 TEASPOONS, fiddle type, handle engraved "Kate", h. m. S. WEIDA, 1 broken in bowl, both \$2; 1 TEASPOON, silver & plain, h. m. L.

## MARIE GRIDLEY

50 Foggy Road, So. Weymouth, Mass.  
Pomona punch cup, Cornflower \$11.50  
Custard Maple Leaf tumbler, original paint \$8.00  
Doulton Burslem impressed 7 1/2" plate, plaque, log cabin and scenery, handpainted 6.00  
Brown Minerva 8 1/2" plate, P. W. & Co. 3.50  
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**HAPPY  
NEW YEAR**

AND  
EPERGNIONS

—●—

BEAD  
CHAINS

—●—

PLATE  
HANGERS

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|        |          |
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| 4 3/4" | .65 each |
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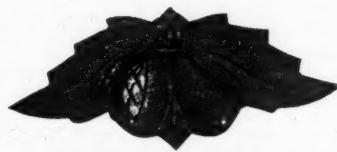
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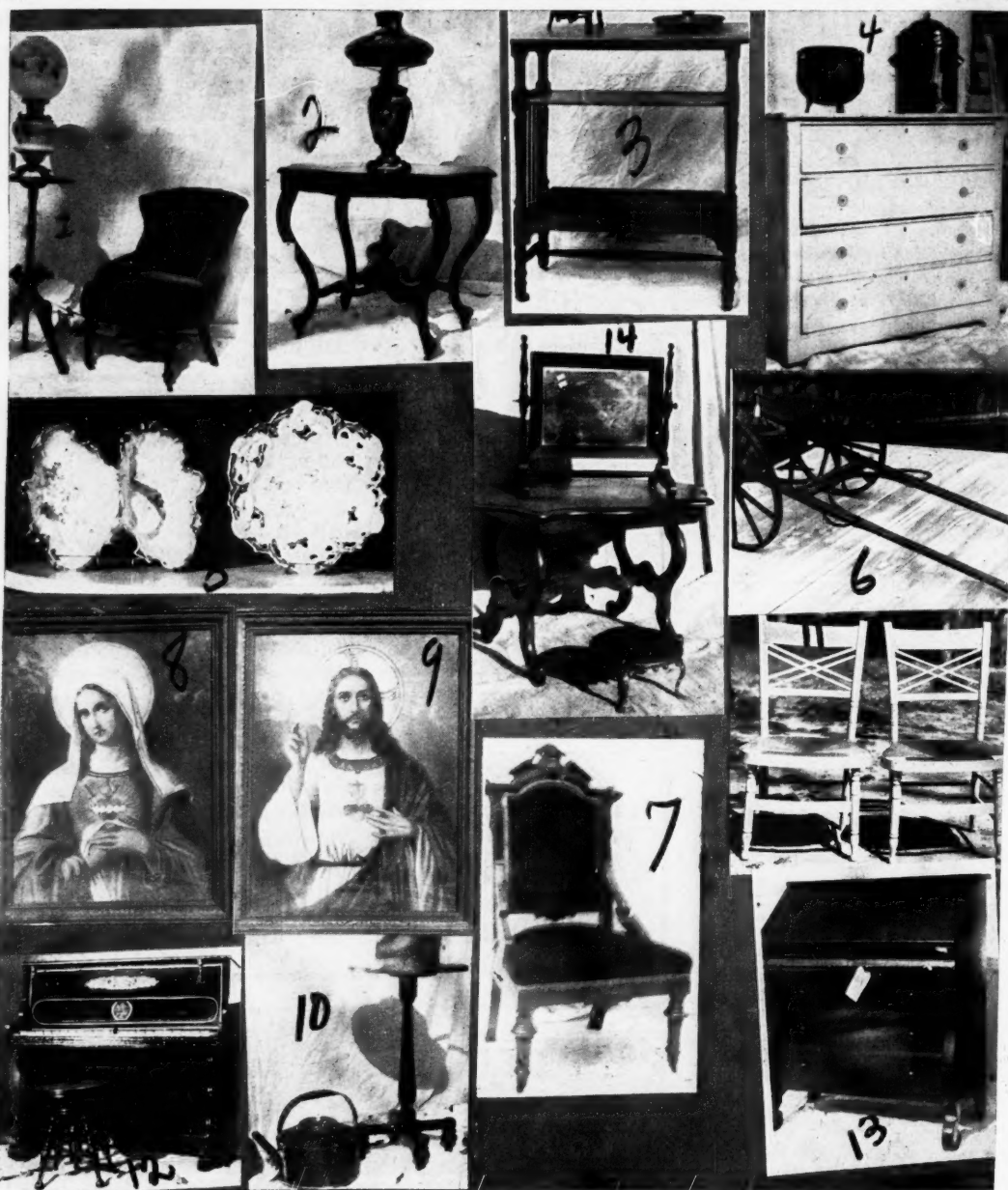
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2. Graceful turtle top MAHOGANY TABLE, crotch veneer top and apron, leaf carved knees, minor on top which can easily be taken care of while refinishing, for it **does** need new finish, but all sturdy and veneer intact, and swanky looking, 26x36", 29" tall, \$35. On it a showy lamp, 24" tall, 12" diam. shade. Pale to deep green background, with large white and pink flowers, brass parts clean, shade ring pierced, for prisms if desired, \$42.
3. OAK ENCYCLOPEDIA STAND, can be stained dark if you like, slightly slant top, finish little rough, stand sturdy. 13x28", 32" tall, has castors. \$18.
4. 4-DRAWER PINE COTTAGE CHEST, panelled ends, few coats paint to remove, no knobs, but needs no repairs, approx. 38" across, 34" high, \$18. On top left, cast iron pot belly footed kettle, ball handle, fine, \$6. Top right, COPPER COFFEE URN with brass spigot, hand polished, couple minor dents, bang 'em out, I haven't got time, make nice lamp base for play room or something, 9" diam., 15" tall, \$12.
5. 2 GORGEOUS "C. T. GERMANY" dishes — at left 2-section 11x14" ornate handle, group pink mums, gold border, \$25. At right, 12 1/2" diam. deep dish, cut out leaf border, pink rose, yellow lilacs and orchid flower center, burnished gold border, \$22. **BOTH PRISTINE CONDITION.**
6. DANDY sulky goat cart, good condition but needs new coat paint. \$24.

(CONTINUED ON NEXT PAGE)



(CONTINUED FROM PRECEDING PAGE)

7. **READY TO USE! WALNUT ARM CHAIR**, brown mohair upholstery, walnut frame, recently refinished, \$28.
8. & 9. **PAIR Religious pictures**, handpainted by a nun from this town, in pastels (chalk) about 25 years old. 35x15" overall, framed, ready to hang, \$25.
10. Left bottom, **LARGE COPPER TEA-KETTLE**, an OLD American one, 12" diam., 9" tall, white porcelain knob, will polish, \$20. At right, **PINE CANDLE STAND**, with unique turned feet, good rough, one of the early unusuals which turn up every so often, 18" diam. top, 29 1/4" tall, \$25.
11. **RARE PAIR fancy Sheraton slipper chairs**, entirely original including rush seats, circa 1820—now painted white, \$50.
12. **BETTER WIRE FOR THIS ONE! SCHOENHUT TOY PIANO**, RARE in this size, scarcer still to find the original stool, complete with swinging candle sconces, 4 notes need attention, but all complete, 23" across, 22" tall, \$45.
13. Medium size slant top desk, not an antique, about 50 years old. It's hard wood, stained dark, you can refinish to suit. Interior is perfectly plain, no pigeon-holes, no drawers, no nothing, but a putterer could make an interior to suit his or her needs, fine rough condition. 33" across, 42" tall, \$28.
14. Sweetheart of a coffee table, cut down from Victorian turtle top pine table, 24x33", 21" high, refinished, \$28. On table, early MAHOGANY dressing or shaving cheval mirror, 22" across. 20" tall, brass knobs for adjusting. Mirror original but needs renewing, kind'a cloudy, rest in fine original condition, \$18. In foreground, classy little round foot stool, cast iron cabriole legs, 11" diam., 6" high, you refinish and recover, \$7.

Peruse the following carefully and  
spend some of your gift money with me!

### Items Not Illustrated

UNIQUE CRANBERRY pickle caster, squat, bulbous jar, one row IVTP. frame forms circle around jar and has 4 ELEPHANT HEADS for feet. Should be replated, \$21.  
PAIR light purple MARBLE GLASS VASES, (or are they turquoise sea? or her needs, fine rough condition. heavy grape, leaf and twig motif, 6", PROOF, \$18.

Embroidered on Satin, framed picture, like stump work, Greenaway type children having tea in garden, picture 6x7", 11x14" with mat and frame. Frame is too modern, must have been recently reframed, picture a fine specimen, \$15.  
SAMPLER, as found in trunk, not framed, not pressed. "Eliza Turner, aged 9, 1867," crude one, \$7.  
74 SILK CIGARETTE PREMIUM SQUARES, all sewn together, variety animals, butterflies, flags, Indians, bathing girls, \$10.  
Cranberry PICKER, nice style and size for magazines, good rough, \$9.  
Butter pats, deep blue and white, 2 for \$1.  
M. G. HATCHET (souvenir piece), painting of Indian with bow and arrow, 6", \$3.  
Unique porcelain ash tray with pipe, Chinaman in hooded robe smoking, much gold on white, "Made in Germany," \$4.  
RARIETY! MOTHER OF PEARL SATIN GLASS BALL SHADE, herringbone design, palest blue, 8" diam., \$22.  
Satin glass squat salt shaker, 2", painted forget-me-nots, pewter top, \$4.  
HANDPAINTED hanging plate, fat jolly monk drinking, shades of yellow, rust and brown, signed "Le Piv," 9 1/4" scal. edge, "Limoges Coronet," stunning for the tap room, \$9.  
10" Wedgwood Etruria plate, Ivanhoe Series, in the yellow with black, "Rebecca repelling the Templar," \$6.50.

Small 4" cast iron MORTAR & PESTLE, goblet shape, \$7.  
Iron brackets and lamp with wall hanger, (no reflector), you paint it, \$6.  
LARGER PAIR (exceptional type) iron PLANT brackets, with wall holders, also need painting, \$9.  
THOUSAND EYE clear spooner, plain foot, \$2.50.  
PINE BASE organ stool, in the rough, \$5.50.  
TEA-WAGON, hardwood in dark finish, 2 small, 2 large wheels, this one is type with no drop leaves, has removable glass tray top, shelf below, one leg had been well repaired when I found it, needs refinishing, \$24.  
TAMMANY BANK, \$9.50.  
Cast iron tea-kettle, early one with goose neck, hang it on your crane, \$8.  
ANOTHER RARITY!—ALL WOOD TRICYCLES, believe first type made, \$35.  
NICKEL Rayo lamp, scenic painted 10" shade, \$9.50.  
4-Bottle RESILVERED cruet set, perfectly plain frame, matching Diamond and Sunburst bottles, \$15.  
A 5-bottle one—also newly plated, \$18.50.  
A stunning little 3-bottle one, important styling, resilvered, \$12.  
BENNINGTON COW CREAMER on base, tiny tip one horn reglued, hardly know it, question is—did it ever have a cover—however, \$18.  
Pr. cast iron shelf brackets, will take 6 or 7" shelf, \$3.

EVERYBODY'S  
ASKING —  
HOW DOES  
HARPIN  
DO IT?

Happy New Year!!



20 Centre Street  
West Warwick, R.I.

## Kay Bieler

R.F.D., Box 352, Foxboro, Mass.

A fine walnut steple clock, running.....\$27.50  
Copper and brass tea kettle on stand.....20.00  
Iron trivets: Old Mask \$6.00; rd. lacy 6 Paw \$4.50; 1884 Horseshoe.....6.00  
Primitive Tole potato masher.....1.50  
Fine pair iron Hog Scraper candlesticks.....7.50  
Pair heavy Swedish glass candlesticks, lovely scroll shape, 7 1/2" x 4" tall.....7.50  
Small pine spraddle leg stool, early.....5.00  
A very nice Wicker doll's chair, 9" seat.....6.50  
17" tall, 7" square seat.....6.50  
Doll's bedding hand hemstitched 2 sheets, 4 cases, tufted spread 10 1/2 x 17".....3.00  
Child's maple Victorian rocker, best turnings, carpet seat and back, A-1 condition.....12.00

## MRS. CLAUDE COLVIN

11 Chapin St., Binghamton, N.Y.

**SCARCE EARLY AMERICAN PRIMITIVES**  
FURNITURE, crated, ALL REFINISHED, in light woods. Photos if desired. • Scarce early SHAKER arm chair rocker, 4 slats, all orig. exc. new splint seat, \$38. • Dainty SHERATON early rocker, new splint seat, very scarce, \$22. • Plank dish seat WINDSOR rocker, \$35. • Set of 6 WINDSOIRS, plank seats, \$100. • Maple 4-ladderback, beautiful urn tops, new splint seat, \$20. • Child's cord bed, CHEERY, 22 1/4 x 40", \$22. • Early PINE MIRROR FRAMES: one 16x22 1/2", \$10; one 16 1/2 x 24 1/2", \$18; one 11 1/2 x 20", \$3.50. • OVAL PINE picture frame, 8x10" opening, \$6.50. • Child's blanket chest, 8 1/2 x 8 1/2", 16" long, old red paint, \$6.50. • PINE hanging CORNER CUPBOARD, 4 shelves, glass door, ref., \$35. • BUTTER BOWL, \$3.50; wicker, \$1. • BRASS Kettle, 11" diam., \$10. • Large iron PAIR BELL, \$25. • 3 Handmade COPPER PLATES, \$2.50 each; Milkmaid Yoke, \$3.50. • CIVIL WAR carpet bag, exc. cond., \$6. Have a collection of 43 pieces of old blue WEDGWOOD BEATRICE PATTERN including tureen, \$200. Also 26 pieces, CLEMENTSON CLASSICAL SERIES, circa 1820, \$120. • Hand lamp, blown-molded font, \$5; blown 7 1/2" cordal decanter, \$5. Shipped express collect. Include postage for small items, please. A HAPPY NEW YEAR TO ALL MY "HOBBIES" FRIENDS!

**GAY HOLLOW FARM - R. D. 2, Gaysville, Vt.**  
Iron apple corer, pat. 1883, another 1885, \$3.50 ea.  
Hand forged Wheelwright's wheel, \$4.  
Cast iron notary seal, lion head, \$4.50.  
Lacy iron shelf brackets, 6 1/2 x 3", \$2.25 pr.  
2 Small hand forged latches, \$1.75 ea.  
Cast iron bucket, scroll design, \$3.75.  
Square wooden lb. butter mold, \$1.75; same 2 lb. rec., \$2.25.  
M. G. open salt, color and shape of cucumber, 5" long, \$3.  
Dark amethyst saucer based candlestick, broken bubble on handle, \$3.50.  
Two Swirl glass inkwells with matching tops, set in iron base, \$4.  
Perfectly detailed Standing Elk creamer, Austria, \$5.50.  
Express collect or include postage. Stamp, please. jax

**CHANCOT ANTIQUE SHOP - New Gloucester, Maine**  
Cobbler's bench, very old, photo 20c.....Write  
Pine Hutch table, 6' long, seats 8.....Write  
Pine dovetailed coffee mill.....\$ 5.00  
Saw buckets, open type, ea.....4.00  
Joel Ellis and blond blouse dolls.....Write  
Caster, 5 bottles, resilvered.....22.50  
Corean platter, 15 1/4".....7.50  
Miles glass plates, pair, 8", each.....3.00  
Bavarian cake plate, 13", colorful.....4.00  
No Reproductions — Transportation Extra jax

## THE FIFIELDS

P. O. Box 72

Wellesley Hills (82) Massachusetts

|   |         |   |       |
|---|---------|---|-------|
| Blue Mary Gregory wine.....                         | \$15.00 | Oriental 3-piece tea set.....                       | 9.75  |
| 8" Alphabet plate, "The Young Sergeant".....        | 4.75    | Bellflower spooner.....                             | 5.50  |
| Quad. plated footed butter dish, complete.....      | 11.25   | Bullseye egg cup.....                               | 8.50  |
| Atress pattern jam jar.....                         | 21.75   | Majolica cream pitcher.....                         | 5.25  |
| Oregon goblet.....                                  | 3.50    | Cranberry pickle caster.....                        | 13.50 |
| Four Matching 9" Rose Medallion plates, each.....   | 5.50    | Westward Ho creamer.....                            | 18.00 |
| 8 1/2" Majolica plate.....                          | 5.50    | Shrine water pitcher.....                           | 2.50  |
| Light blue scenic plate, marked "Columbia".....     | 3.75    | Princess Feather goblet.....                        | 5.25  |
| Rose Medallion teapot.....                          | 9.25    | 6" Palestine plate.....                             | 4.75  |
| 6" Plume pattern plate.....                         | 5.75    | Copenhagen demi-tasses, ea.....                     | 5.50  |
| 10" Light blue plate, "Corinth," J. E. Edwards..... | 5.00    | 4x5" Delft Shell saucer, Crossed Pipes marking..... | 5.50  |
| 8 1/4" Pink lustre plate.....                       | 7.50    | 15" Old Willowware platter.....                     | 9.75  |
| Moss Rose 7 1/2" plate.....                         | 5.00    | Ironstone gravy boat.....                           | 3.75  |
|   |         | 3" Satin glass rose bowl, pink or blue, ea.....     | 12.50 |
|   |         | Chinese Celadon vase lamp, electrified.....         | 25.00 |

Inquiries Answered Promptly — Stamps, Please



## "THE HOUSE OF DERR"

Robesonia — Berks County — Pennsylvania

(Better Wire) OFFERS (In Rough)

Telephone: Womelsdorf 62-X

The following as shown. Crating free. Stamped envelope when seriously interested.

No C. O. D. Check with order, please.

This business established in 1916.

- |   |         |
|---|---------|
| 1. Rose carved mahogany sofa, with carved feet, excellent condition, carved thru out 54" long, can be used as is, fine structure.   | \$85.00 |
| Deep walnut sampler frame, ogee type, lg. size 18x27", old liner.   | 9.50    |
| Old iron 6" door lock complete with key.  | 4.50    |
| 2. Solid cherry candle stand in excellent condition with generous 21" circular top, old catch, least base repair.   | 29.50   |
| Large piece of early blue check linen, mint condition, approx. 5x8 ft.  | 9.50    |
| Large old blue check linen bolster, 5 feet long.  | 3.50    |
| 3. Solid red cherry wardrobe, cleaned refinished recent years, neat paneled door, old porcelain escutcheon, 78" tall, 45" across front, 14" deep, mint clean interior very cheap. | 39.50   |
| Red rose coverlet, approx. 6 ft. sq. floral border, red and white color.  | 23.00   |
| Bennington diamond medallion shell cuspidor.  | 4.50    |
| 4. Solid walnut rose carved rocker, covered recent yrs., ready to use.  | 39.50   |
| Century old Philadelphia bible, 12" size, 990 pages, nice shape.  | 4.50    |
| Fine 28" hanging walnut wall rack with horse shoe mirror insert, 2 match boxes, comb case, and towel rack, a nice specimen.   | 12.50   |
| 5. Hanging clock case in solid red cherry, nicely carved, approx. 22" long with glass door, old brass hardware, mint condition.   | 29.50   |
| Scrolled 2-shelf corner bracket, 24" long poplar, walnut finish.  | 4.50    |
| Fine early N. Currier print "The Sisters" fine full length subjects in hoop skirts, nicely framed collectors item.  | 12.50   |
| 6. Mahogany cherry chest with all old glass pulls, refinished recent yrs. nice spacious clean interior, 45" high, 42" across front, 20" deep.                                     | 39.50   |
| Lot 5 Criterion 16" disc records.   | 5.00    |
| Lot 5 Synphonium 12" disc records.  | 5.00    |
| 7. Tall 5 ft. mushroom post bed, complete, cleaned refinished yellow maple recent yrs. in excellent condition (light wood) a handsome bed, with rails.                            | 49.50   |
| Victorian silver footed 11" vegetable dish complete with ladle, lid, 2 handles, fine footed specimen of the 1870's, nice (to polish).   | 12.50   |
| Old water color charcoal drawing dated 1850 framed.   | 4.50    |
| 8. Fine lg. water color of old sailing ship, signed dated 1870, nicely framed 25x31"  | 12.50   |
| Old 20" wooden ship model of same period, colorful.   | 9.50    |
| Old N. Currier frame with back and glass.   | 2.50    |
| Lot 3 Victorian gold leaf frames, app. 20x30"   | 12.50   |
| Very old trundle bed complete.  | 12.50   |
| Walnut shelf clock, 18" tall, scrolled, dec. glass door, neat, clean.   | 9.50    |
| Century old Penna birth certificate, framed, lg. size, colorful.  | 4.50    |
| Old iron drug store mortar and pestle   | 4.50    |
| Tall 12" floral carnival glass punch bowl and 5 cups.   | 7.50    |
| Hanging lamp with 14" white china shade.  | 12.50   |
| Hanging tavern lamp, iron frame, old tin shade intact.  | 9.50    |
|   | Jac     |

GENEVA N. AMSLER  
1006 East Main Street, Clarion, Penna.

- Cupid & Psyche tea tile, 6 1/2" diam., cobalt blue border with gold dec. \$ 4.00
- Tea tile with rose spray dec., 6 1/2" diam., gilt around edge. 3.00
- Horseshoe handled trivet 1894, \$5.00; another with handle letter B in design. 4.00
- Brass Banquet lamp with blue ball shade with rose dec. 38.50
- M.G. base lamp, brass connections to cl. font with 1" red band on font. M.G. reflector on chimney. 18.50
- Photo of lamps 15c
- WANTED: 7" sq. lid for Crystal Wedding compote. 10" ball shade. Must be old.

Please send stamp with inquiries  
Transportation Extra  
LISTS AVAILABLE FOR STAMP

Jac

## END OF ROAD ANTIQUES

3942 Lay Street, Des Moines 17, Iowa

- Amberina gas shade, ruffled top, deep amber color, \$25. 10" The green water pitcher, ruffled top, enameled flowers, 2 tumblers, one has small chip. \$17. Dickens ware vase, Weller, \$7.50. 10 1/2 x 13" Deer platter, crossed, \$5. 12" H.P. chop plate, pink and yellow roses Germany, \$10. 5 1/2 x 4 1/2" cut glass ice tub, \$8. 12 Ramson pattern Haviland dinner plates, each \$2.50. Ramson patt. Hav. covered veg. dish, small chip on lid, \$4. 6 Ramson patt. Haviland dinner plates, small pink and white flowers, plate has small chip, lot, \$2. 5 H.P. Haviland desserts, 6 saucers, 3 cups, wild rose patt. \$17.50. 5" square H.P. Haviland honey dish, small crack in lid, \$7.50. Iron Beetle boot jack, perfect condition, \$7.50. Iron door stop basket tulips, \$3.50. Iron crow door stop, \$2.

Postage and Transportation Extra

Jac

## RIDER'S ANTIQUES

R. F. D. 1 - Rte. 46

Durhamville, New York

9 Miles west of Rome on Route 46

Phone Rome 4268-W2

- Iron hanging lamp, white slant shade. \$12.00
- Cran. hall hanging lamp, fluted, bell shape 20.00
- Cranberry Hobnail hanging lamp, brass font, prisms, fancy ornate frame. 65.00
- China hinged inkwell W. attached open edge tray, blue floral & gold dec. 6.50
- 7 Butter pats, green floral, A Meakin. 4.50
- Delit china bell, crossed pipes. 6.50
- 12 1/2" Frosted Hobnail clover shape tray, amber rim, perfect. 15.00
- Frosted Hobnail spooner, amber rim. 7.50
- 7 1/2 x 13" Deer & Pine Tree platters, blue and amber, each. 15.00
- 5 Individual wooden butter molds, each. 1.00
- Dewey green glass covered sugar. 4.00
- 5" End of Day ruffled vase, yel. & lav. 8.00
- 10" China salad bowl, large flowers. 2.75
- Chocolate pot, lg. red roses, gold. 7.50
- DELFT pitcher, 5 1/2", blue windmills. 5.00
- Cop. lustre 5 1/2" pitcher, 2" blue band with lustre dec., perfect lustre like new. 20.00
- 8" Aqua blue glass pitcher, applied amber handle. 17.00
- Wildflower creamer, clear. 5.00
- Baccarat gas shades: 1 red, 1 amber, ea. 11.50
- Blue glass jewel box, hinged cover, pink enamel flowers. 9.00
- Pr. pink to cranb. etched gas shades. Write 9 1/2" Sq., fld. milk white bowl, lacy edge. 11.50
- 7 1/2" Dewdrop W. Star plate, old, perfect. 6.50
- PRETTY glass op. complete on stem, abt. 8" 3.50
- Satin glass mushroom flower holder, 5 1/2", blue to ivory, pink flowers. 10.00
- 6 Blue "Chusan" sauce dishes. 12.00
- 12" Platter W. Adams & Co., blue & white, R. R. Wharf & Harbor, Provincetown, Mass. 7.50
- Gilles & Walker 8 1/4" plate, No. 6169. 3.25
- 8 Oyster plates, pink lustre dec., 2 worn. 20.00
- White Ironstone covd. veg. tureen, oval. 3.50
- Covd. soap dish W. drainer, a nice one. 2.00
- 13" Cameo pin, house, stream, old. 25.00
- THEO. HAV. soup tureen, blue flowers all-over, gold on hdlcs. 9.50
- HAVILAND & CO. 14 dinner plates, open (flake), 2 platters, scal. rims, all-over pattern of blue flowers. 24.00
- 2 HAV. BONE DISHES, 3 but. pats, Sch. 141 6.00
- 13 HANDPAINTED 7 1/2" plates, ea. dif. flowers center, 4 pastel shades bkgr., scal. rim W. fine gold, Haviland, France, set 40.00
- 6 Pc. silver tea service, 2 pots, lion legs, dog finials, beautiful, write. 75.00
- C. G. NAPPIES 5" Hawkes' 6" Corning, ea. 4.00
- Clarke 6-spool box, ivory guides, 3 1/2". 4.50
- Swinging ICE WATER PITCHER, resilvered Write BEAUTIFUL CAKE BASKET on stem, resilvered. 14.00
- Pr. china Dutch shoes, blue wist. pict. early auto on toes, ea. dif. auto. 6.50

Postage please or Express Collect  
Lists — Write Wants

Jac

## WILCOXEN'S BROWNVILLE, MAINE

Items shipped Express Collect unless SPECIALLY POSTAGE INCLUDED

- THEO. HAVILAND DINNER SERVICE for 8; c/s, 3 size plates, butter pats, saucers, veg. dishes, cov. butter, soups, platters. Small pink & blue flowers, green leaves, gold trim, proof. \$ 85.00
- PR. CUT GLASS COMPOTES, 8 1/2" h., 6 1/2" diam. 15.00
- CRANBERRY CHEESE DISH, I.T.P., clear D. & B. base. 14.00
- MARY GREGORY cov. sugar, creamer, clear. 20.00
- MAJOLICA Humming Bird plate. 7.00
- WEDGWOOD MATCH HOLDER, dark blue. 8.50
- BLACK LACE CARRIAGE PARASOL, ivory tip and handle. 18.00
- FOLDING FAN, very delicate French lace & silk, pale blue & gold ornamentation. 20.00

Photos of Items Below 10c Each

- Prices Include Crating
- CHAIR TABLE in old red paint, no restoration needed. Two board top, 45 1/2 x 40". 75.00
- MAPLE BED in old red paint, matching head & foot boards. 30.00
- EARLY PINE PEWTER CUPBOARD, open shelves above wide one door cupboard (shelves inside). 100.00
- PINE GRANDFATHER CLOCK, wooden works, refinished, running order. 150.00
- CHEESE PRESS for coffee table base. 15.00
- VIC. CORNER WHAT NOT, walnut, refinished. 35.00
- Jac

Please mention HOBBIES when replying to advertisements

# American Business Antiques

## Advertising Cards of the Thread Companies

By THELMA SHULL

Years ago several thread companies issued advertising cards which have proven the delight of numerous children and adults. There are cards for Clark's O.N.T. or Mile-End Cotton, J & P Coats' Thread, Willimantic Thread, Carlson-Currier Co.'s Spool Silk and probably several others.

As an example of some of the types available there are the printed folders of Clark's with the 1881 calendar on the inside and cupids, etc., decorating the cover. The same year J & P Coats' issued similar cards which featured a Grecian chariot rider on one and another with a young man standing on the world holding a spool of thread in his arms which he is stringing around the globe and stating, "I'll put a girdle 'round the EARTH."

Clark's Mile-End had another attractive card picturing the Tomtits sitting on the branch of a pine tree with the following ditty below:

"Polish your wits, my youthful friend.  
Why are these Birds like CLARK'S  
MILE END?  
(Twas thus the Joker wrote!)  
You cannot guess? These Tomtits sing  
And Clark's Mile End does no such  
thing  
Yet both are things of note."

### WANTED

**ADVERTISING:** Accumulation of business correspondence, invoices, trade cards, catalogues from industrial and business concerns before 1890. Send for want list.—I Warshaw, 752 West End Avenue, New York 25, N. Y. mh120391

**DESOTO HOTEL.** Interested in old pictures, newspaper clippings, riverboats, etc., pertaining to Galena, Illinois. Describe and price. — Virginia Carroll, Hotel DeSoto, Galena, Ill. ja3863

**LETTERS,** any lots before 1880, with or without covers.—Alvin Lehr, Box 724, Hagerstown, Md. mh120466

**CIGARETTE CARDS,** tobacco ads, trade cards.—Dr. Kurzrok, 9 E. 96th, N. Y. C., N. Y. je6215

### Wanted

**Old Hearing Aids  
Speaking Tubes, Etc.**

ALSO

**OLD BOOKS ON  
Acoustics - Hearing - Sound  
STATE PRICE AND DESCRIBE.  
HERBERT A. ERF  
3868 Carnegie Avenue,  
Cleveland 15, Ohio**

Clark's O.N.T. Spool Cotton also issued cards measuring 4½" high in the shape of a spool of thread, with the one picturing on the side a mother and baby with the words beneath, "Nothing stronger can there be, than mother's love and O.N.T." Another of similar shape shows two children playing outdoors. One is holding a doll, the other hanging out clothes on the line which is made of Clark's thread. The words state, "Across the line, from pole to pole, the children's clothes depend upon it." The spool of thread is there and designates the product advertised.

Another card, measuring 5x7½", issued by Clark's O.N.T. pictures a beautiful colored view of Lookout Mountain. Pike's Peak (near the Garden of the Gods) is another in this series.

J & P Coats' used animal pictures on many of their cards, with a spool of thread in one corner. There are the series picturing white mice playing in a haystack, nibbling at a chunk of cheese or a pot of beans, and eating wheat in the field. Another series, more attractive to those who don't appreciate mice, are the animals riding the old fashioned high bicycles. There are four kittens, the frogs, the rabbits, and dogs. On the reverse of these cards is a picture of a spool of thread resting on top of the world and the words "J & P Coats' is used by ALL, America, Europe, the World."

The Carlson Currier Company made a miniature model of a battleship from spools of their thread and beneath the picture of this sea-going craft are the words, "Exhibited at the Midwinter Fair and Constructed entirely of Spool Silk." The Carlson Currier Company, successors to Belding Bros. and Company on the Pacific Coast were manufacturers of knitting, spool, and embroidery silk, and also silk braids, hosiery, and mittens. Their main office was on Sutter Street in San Francisco, with mills at Petaluma, California,

Very attractive cards were issued by Willimantic Thread and Sewing Machines. On one card was a huge suspension bridge, boats, a balloon, and their No. 4 Mill. The picture is described as "The Great Willimantic Bridge connecting all the states with strands of Willimantic six cord spool cotton." An absurd picture, but amusing, nevertheless, is one of JUMBO in a parade trying to pull back from the line of march but being forced to go ahead "because drawn by Willimantic thread."

Special favorites are the very large cards, such as Clark's O.N.T. spool of thread with a dog sitting on it and a loop of thread attached to his collar. There is an advertisement on the back and also a hanger so that the picture can be hung on the wall. This type is popular today for wall decorations in the sewing room.

The Eureka Silk Manufacturing Company issued a card with a quaint thatched roof cottage and a spool of thread above with the words, "Every spool warranted."

And so on and on. Only a few of the thousands of beautiful cards from the thread companies have been mentioned here. They covered such subjects on their cards as Aesop's Fables, famous horses, paper dolls, uniforms of the U. S. Army, Cavalry series, Battleships, the Columbian Exposition, the Presidents, national flowers, the seasons, Currier and Ives prints, etc.

(See Illustrations, Page 52)

### — WANTED FOR CASH —

Confederate and other old paper money, stamps, covers, coins, old letters, documents, old newspapers, etc.

Collections or odd lots purchased. Let me know what you have to dispose of.

BENJAMIN B. Du BOISE, Jr.  
P. O. Box 993, Atlanta, Georgia

*We are going through*

**12 TONS  
of  
BUSINESS  
MEMENTOES**

Collected from attics  
of old New England homes.

List your interests with us NOW,  
so we may advise you  
when anything comes across our desk.

**The Old Trading Post**  
347 Main Street,  
Lisbon, New Hampshire

*Plan now to attend the*

**ST. AUGUSTINE  
ANTIQUES SHOW  
January 17-18-19-20**

in the beautiful  
**LIGHTNER MUSEUM OF  
HOBBIES**



RECORDS  
OLD SONGS

# Music

ANTIQUE  
INSTRUMENTS

## HISTORICAL RECORDS

Conducted by STEPHEN FASSETT

### Playing Old Records on Modern Reproducers

#### Part VI Loudspeakers

The loudspeaker, final link in the sound reproduction chain, is usually the weak spot of the average commercial "console" radio — phonograph combination. Even when a commercial set is provided with a really good loudspeaker its effectiveness is nearly always vitiated by improper mounting. Only when housed in a scientifically designed cabinet or enclosure and placed where its vibrations cannot be picked up by the record player and emerge again from the loudspeaker with the alarming rumble known as "acoustic feedback" can the loudspeaker function with full efficiency. Moreover, the space provided for the loudspeaker in commercial combinations is too small, poorly shaped and, because the back of the set is usually left open, what space there is not used to the best advantage. Thus practically any commercial radio-phonograph can be made to sound better simply by removing the loudspeaker and mounting it suitably, about which more will be said later.

Improvement in loudspeaker design during the past ten years has been great. Because of its smoother "frequency response" (no part of the musical scale emphasized at the expense of another), the modern loudspeaker permits brilliant reproduction of acoustic recordings with remarkably little surface noise — provided, of course, that one's pickup and amplifier are of matching quality.

**AL McREA, SR.**  
Box 182, Westville, N. J.

Have you thought of the pleasure, some of the old folks would get from hearing an old Henry Burr, Walter Van Brunt, Chas. Harrison, Ada Jones, Billy Murray or the many quartets, trio duets and solos by the other old timers. Why not use some of that Christmas money you got to send them some.

I have many hundreds of these and will send you lists of any doing ballads, comedy or novelty numbers. There may be some particular songs they would like and I may have it.

Prices are very reasonable and the condition of the record is excellent. Write, *jac*

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ity. In fact, never before has the ratio between music and surface noise in old recordings been so favorable as it is today, without, please note, the use of scratch filters.

The best advice about loudspeaker purchase to follow is to buy the best one you can afford. Altec Lansing's glorious 15-inch 604B Duplex, one of the very finest speakers obtainable, is priced at something over \$150.00 without cabinet and it is therefore out of reach for most of us. Fortunately, however, loudspeakers of excellent quality can be obtained for much less money. This same company, for example, offers a very satisfactory 12-inch speaker for about \$50.00 (600B) and an amazingly impressive 8-inch model (400B) for a little more than \$20.00. Jim Lansing offers a similar line of speakers at about the same prices. Electro-Voice, Stephens and Western Electric are among the other companies whose loudspeakers are worth investigating. My own favorite among the medium-priced loudspeakers comes from England, Wharfedale's W12CS/AL. It costs about \$60 and, in my opinion, is the finest 12-inch loudspeaker obtainable. Among the less expensive speakers, G. E.'s S1201 is an outstanding 12-inch model, selling for about \$18.00.

For the most exciting and realistic reproduction, try using two loudspeakers (they do not have to be the same size) placed in different parts of the room. The results are not twice as much volume. But because the sound is not all coming from a single source one's ear can comfortably tolerate a much fuller tone than it can when only one loudspeaker is

used. Two loudspeakers properly placed (a matter of considerable experiment) add a sense of space and separation of instruments, voices, etc. and thus create the illusion of sitting in a concert hall or opera house; also the use of two loudspeakers in different corners of a room (never facing each other, of course) somehow makes surface noise less apparent in record reproduction without, however, causing any loss of treble. Two good eight-inch loudspeakers can thus give more satisfactory results than a single twelve-inch — and the expense need not be greater. In connecting two loudspeakers, you'd better ask the advice of a good service man about the question of matching impedances to the amplifier. Let your own ear be the judge of the best speaker locations, however.

(To be Continued)

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## TENORS \*

By STEPHEN FASSETT

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If Hans von Bulow, the celebrated nineteenth century pianist-conductor, was right when he declared that tenor was not a voice but a disease, then he succeeded in diagnosing the only kind of sickness that has been enjoyed rather than suffered, sought after rather than avoided. For the possessor of a good operatic tenor voice is not as other singers. To him success often comes overnight. He is pursued by impresarios (and doting patronesses), praised by critics, and adored by music lovers. Moreover, he gets the best roles and is very highly paid for singing them. What manner of disease is this?

But perhaps the sardonic von Bulow was considering (or even condemning) tenors merely from the point of view of the manager. These masculine prima donnas have always been notoriously difficult to handle—"a law unto themselves," according to Oscar Hammerstein, who spoke from bitter experience. Surely it must have been some tenor-tortured manager who propounded the theory: The higher the voice the lower the mentality!

Or was it a particular type of tenor voice that roused von Bulow's ire? Perhaps to his ears the dulcet tones of the lyric tenor sounded more like an effeminate and rather sickly wail. On the other hand, it may well have been the brazen utterances of some leathern-lunged Heldentenor which wrung from the long suffering Hans that caustic comment.

In any event, however often we are forced to agree with the famous stricture of a famous musician, we know when we hear a truly great tenor like Caruso that such a voice is no disease but a miracle everlasting.

## Rosa Ponselle on LP

ROSA PONSELLE: La Tosca — Vissi d'arte; Manon Lescaut — In quella trine morbide; Sadko — Song of India; Cavalleria Rusticana — Voi o sapete; Lohengrin — Elsas Traum; Il Trovatore — D'amor sulla ali rosee and Mira, d'acerbe lagrime (with Stracciari); La Bohème — Sì, mi chiamano Mimì; Mariutana — Scenes that are brightest; Madama Butterfly — Un bel di vedremo. Twelve-inch LP 1201. Price \$5.85. Obtainable from selected list of dealers or direct from Addison Foster, 1226 Montgomery Avenue, Narberth, Pennsylvania.

As far as voice quality is concerned, the recordings made by Rosa Ponselle for Columbia during the years 1918-1923, of which ten are superbly reproduced on this LP disc, are generally far more satisfactory than the majority of electrical Victors that followed them. On these acoustic discs the opulent, gleaming tones of the great soprano sound incredibly life-like, for the reproduction is full and forward and, for its time, remarkably wide in range both as to dynamics and "frequencies." By direct comparison, the later electrics

often sound thin and distant in vocal tone.

And now a new generation of Columbia recording engineers, in the skill with which they have transferred the 78 RPM originals (not 80 RPM as I had thought) to 33 RPM Microgroove, matched the achievement of its predecessors of thirty years ago. There is none of the tonal devitalization I complained about in RCA-Victor's "Treasury of Immortal Performances" series. Indeed, if you listen to this new disc on equipment properly equalized for LP reproduction, you will find nothing to remind you that it is a re-recording except the relative lack of surface noise, for Rosa Ponselle's glorious vocalism emerges with thrilling clarity and force. Here, then, is an LP which should satisfy in sound even those who ordinarily fail to respond to acoustical recordings of any sort and which should convince the youth of today that at least one of the great voices of yesterday was actually as great as older generations say it was.

Addison Foster, who has already done so much valuable work in the field of historical repressings, deserves our congratulations for bringing out this splendid collection of Ponselle recordings. Let us hope that it will meet with such success that it will soon be followed by another.

## Will Oakland Now Head of "Gay Nineties" Unit

Counter-tenor Will Oakland, one of the most famous of pioneer phonograph artists, is now the leader of an 18-performer "Original Gay Nineties" unit playing in large night clubs. The unit appeared at Bill Green's club in Pittsburgh for two weeks in September.

oOo

Another old-time artist, Eugene Rose, the flute virtuoso, who made experimental records for Edison in 1889, has been seriously ill for several months with an ailment resembling gout that confines him to his home in Freeport, New York.

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## Free Records for Men in Veteran's Hospitals

By JIM WALSH

I have a friend who is in the business of selling good, clean copies of second-hand records. He is overstocked on many numbers and, at my suggestion, would like to distribute them to Veterans Administration hospitals and similar places where they could give entertainment to men suffering from physical or mental ailments.

This generous-spirited dealer wants no publicity and has asked me not to mention his name. However, he is willing to give 20, 30, 50 or more records of good music to any V-A Hospital or like institution that will apply for them. The records will be carefully assorted and include music of all kinds — popular, hill-billy and classical. On requests for not more than 50 records he is willing to pay the parcel post. If larger parcels of free records are requested, the carrying charges are to be refunded by the hospital or other agency receiving them.

If any hospital officials read this notice and will send me a card or letter saying how many records they want I will forward it to the dealer. The same offer holds good for American Legion, D. A. V., or other service men's groups that would like to present records to V-A hospitals. Just write to me at my home address, Box 131, Vinton, Virginia.

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## Favorite Pioneer Recording Artists

### WALTER VAN BRUNT (WALTER SCANLAN) II

By JIM WALSH



Walter Van Brunt (Scanlan) in 1932 with his three daughters and his wife's mother, Mrs. William A. Young. From left to right, the girls are Ruthie, Patsy and Mary Jane.

Walter Van Brunt's decision in 1914 to become an exclusive Edison artist was an inconvenience to his free-lance duet partner, Ada Jones, just as Billy Murray's signing a joint Victor-Edison contract had been five years before. Once more the popular comedienne had to find a new tenor with whom to sing. As successor to Van Brunt, she chose Henry Burr, who made a fairly large number of Columbia duets with her under that name, and one or two as Irving Gillette. They also sang "In the Heart of the City That Has No Heart," a maudlin "sob song," on an Edison Blue Amberol. But the combination

wasn't especially successful. Burr's style was too serious to blend well with Miss Jones' serio-comic "conversational technique."

The most popular woman singer of her day also made a few Columbia duets with a vaudeville tenor. Billy Watkins, as well as with M. J. O'Connell, George Wilton Ballard and Will C. Robbins. I suspect Robbins of being Sam Ash, because their voices are similar and they came into the Columbia catalog about the same time. Robbins' first record, "He'd Keep On Saying Goodnight," a duet with Miss Jones, appeared in March, 1915. In April they had two more duets, "She Used to be the Slowest Girl in Town" (composed by my friend, Ray Walker) and "Wrap Me in a Bundle and Take Me Home With You." Ash made his debut likewise in April with "Goodbye, Virginia" and "I'm Not Ashamed of You, Molly." Next month, Jones and Robbins sang another Ray Walker song, "That Southern Hospitality."

The following appeared in the complete Columbia record catalog dated November, 1914:

Walter Van Brunt's peculiar faculty for singing a popular song in a manner the public particularly likes has won him both fame and money, not only in the making of records but more latterly on the most important vaudeville circuits of the country. Mr. Van Brunt is in the first place a real singer and his records are excellent from a vocal point of view apart from anything else. Outside of this, his grasp of the humorous points of a popular song and his ability to put his personality into a record have made him one of the most liked and most valuable of those who entertain the great Columbia public.

The foregoing was published several months after Van Brunt had stopped singing for Columbia. His last solo record on the "Magic Notes" label was A1407, "Where Did You Get That Girl?" The last Jones-Van Brunt duet was A1425, "He Wants Someone to Call Him Papa." His final Victor record as Van Brunt appeared in October, 1914, and was a duet with Helen Clark, No. 17621, "Where the Red, Red Roses Grow." Since his exclusive Edison contract had been announced in June, the record obviously was given a belated release.

A year later, Walter Van Brunt ceased to be "The Youngest Edison Artist" when the soprano, Gladys Rice, began to make "Re-Creations." Miss Rice, a native of Philadelphia, was only 19 when her recording career began late in 1915. Van Brunt was then 23. Miss Rice's first record, "Auf Wiedersehn," was a Sigmond Romberg song from "The Blue Paradise," which she sang with a musical comedy tenor, Burton Lenihan, who came from Saginaw, Michigan. The Blue Amberol version was issued in January, 1916, and the Diamond Disc shortly after.

The soprano also made several duets with Irving Kaufman, but soon began to sing with Van Brunt. Their first work together included the Jerome Kern classic, "They Didn't Believe Me," and the 1916 Ernest B. Ball hit, "Goodbye, Good Luck, God Bless You." About a year later she adopted the name of Rachel Grant for serio-comic work and largely took the place of Ada Jones as Billy Murray's Edison duet associate.

Gladys Rice's father was a famous actor in the Nineties. He and his wife starred in vaudeville as John Rice and Sally Cohen, and he was the manager of a troupe with which Ada Jones, as an "infant phenomenon," gained some theatrical experience. In 1896 he and May Irwin acted in "The Kiss," the first motion picture in which a kissing scene was screened for the benefit of a pleasantly horrified or stimulated public. Today, Gladys Rice, still blessed with a beautiful voice and charming personality, is active in radio and television.

Speaking of Van Brunt's duets, it seems odd that he didn't team up for Edison with any male singer until he and his old pal, Billy Murray, formed their partnership in 1928. We already know that he had sung for Victor with John Bieling and with Maurice Burkhardt for both Victor and Columbia, but his Edison partners were all women—usually Miss Rice, Miss Clark or Elizabeth Spencer. Betsy Lane Shepherd sang an obligato on his 1923 record of "Marcheta." Charlotte Bergh and Helen Clark sang soprano and contralto, respectively, with him in "Madeira," and in "Pal of My Cradle Days" he had the help of the Homestead Trio—Spencer, Shepherd and Amy Ellerman. The Metropolitan Quartet of mixed voices chimed in on his record of "Where is My Wandering Boy Tonight?" and many other Van Brunt numbers contained sup-

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port by groups of male or mixed voices. But his Edison duets were all with women until he and Billy got together.

It was also in 1915 that Van Brunt began to display another side of his exceptionally gifted personality. The last record in the Blue Amberol list for May, 1915 (last because the list was arranged alphabetically) was No. 2596, "You're Plenty Up to Date for Me," which must have been recorded shortly after the disastrous fire that burned out the Edison plant in December, 1914. The following description was given:

Edison owners are familiar with Walter Van Brunt as a singer, for he is a tremendously popular artist. This record is a novelty, however, as it presents him not only as singer, but also as writer of both words and music of the song. The lyric is written around a very pretty sentiment and is skillfully handled. The melody is fascinating.

I have a copy of this record. There is nothing outstanding about the song, except what now appears to be its naivete. The hero compared his shy sweetheart favorably to the 1915 variety of "wild girls." Walter probably shocked his original listeners by saying that some girls preferred "a wine glass to a kiss." We are assured that our modest heroine would "never take a stronger drink than tea." The tune is pretty and, of course, the record, which was never issued on a disc, is well sung. In the same supplement, Walter and Helen Clark joined voices in a ballad that became a favorite, "When I'm Gone You'll Soon Forget." Some of the veterans at the Edison laboratory believe this was one of several numbers, including "As We Parted at the Gate," submitted to Mr. Edison in manuscript by a Massachusetts song writer, E. Clinton Keithley.

Having broken the ice with "You're Plenty Up to Date," Walter devoted considerable effort to song writing for a year or two. It was also during this period that he became a protege of the great Victor Herbert, the most successful light opera composer of the time, who suggested that Van

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ANDREW J. RILEY

## MISCELLANEOUS

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Brunt sing the leading tenor role for an Irish musical show that Herbert had in mind. Thus was born "Eileen," which a Victor supplement described as "taking New York by storm."

Song writing and his friendship with Herbert, who persuaded him to change his name to Scanlan for stage use, must have caused Walter to lose interest in record making. The familiar Van Brunt names continues to appear regularly in the Edison lists through 1916, but thereafter it disappears, as far as recording new songs is concerned, even though an occasional Van Brunt disc or cylinder was still issued occasionally from a back log of older numbers. From 1917 to 1919, the "sensational new Irish tenor" appears to have been a stranger to the recording studios. It's possible that he had some disagreement with Edison, but that seems unlikely, for the Edison trade publications referred to his theatrical activities in an admiring way. Probably he merely wanted to be free of conflicting responsibilities so that he could concentrate on song writing and the stage.

The young singer-turned-song-writer was fortunate in having Harry Von Tilzer to set music to his lyrics and publish their combined efforts. Von Tilzer was then "The Dean of Tin Pan Alley" and was the most successful writer of popular melodies, with the exception of Irving Berlin. I believe the first Van Brunt Von Tilzer song to be recorded was "Tho' I Had a Bit O' the Devil in Me," which was prominent in the Victor list for January, 1917. It was sung by Reed Miller, under the assumed name of James Reed. An Edison Blue Amberol was by another tenor, George McFadden. A baritone, Wallace Cox, sang it for Pathé. Recalling Billy Murray's observation that nobody else was ever able to sing this lively and "devilish" composition with the swing and swagger that Walter himself gave, it's a pity that we have no Van Brunt recording.

Two months later, while Van Brunt, changed into Scanlan, was singing in "Eileen," Victor issued another of his songs, "Yukaloo (My Pretty South Sea Lady)," sung by the Sterling Trio. The catalog editor said it was "a little different from the general run of Hawaiian songs. Sousa once confessed that he put a barbaric touch in his marches 'to please the ladies' and evidently Harry Von Tilzer . . . has caught the same trick."

Still another Van Brunt-Von Tilzer offering came out in the April, 1917. Victor list, giving the pair a total of three numbers to receive Victor recognition in four months. It was "Love Will Find the Way," this time sung by Miller under his own name. He also recorded it for Edison.

"Love Will Find the Way" seems to have brought the Van Brunt-Von Tilzer collaboration to a close; at least I cannot trace records of any other of their joint efforts. In July, 1917, Victor issued several records of songs from "Eileen." Two were

sung by John McCormack and others by Scott Welsh and Greek Evans, members of the cast. It seems a pity that no effort was made by Edison or Victor to have Van Brunt record some of the numbers Herbert had written for him.

For the next few years, Walter's interest appears to have been wholly taken with Irish plays. And it's quite likely that long before he knew Victor Herbert it had occurred to Van Brunt that his voice was peculiarly adapted to Irish singing roles such as those that had been made famous by a long succession of other tenors. As long ago as June, 1913, Edison issued a Blue Amberol of him singing a five-song medley, "Famous Songs in Irish Plays." He made a new record of the same medley for the Diamond Discs in 1915, but the record was withheld from the market until 1921, when Walter Van Brunt for years had been swallowed up in Walter Scanlan.

The medley includes the refrains of "Why Wild Irish Rose," "Killarney, My Home Over the Sea," "Mother Machree," "Sweet Inniscarra" and "Plain Molly O." There is an introduction, in which the singer says he will "try to bring a memory of the good old days gone by, when singers sang the songs that live and never die." He mentions Chauncey Olcott, Andrew Mack and Bill Scanlan as typical Irish minstrels. Probably he "borrowed" his own stage name from the latter.

In 1929 Edison issued another similar record, "Walter Scanlan's Irish Medley," displaying his ringing high notes at their best. I think it as fine a bit of singing as he ever did.

"Famous Songs in Irish Plays" was coupled with "For Love," by Rachel Grant and Billy Murray, but I have an unorthodox copy on which it is combined with a fox trot (No. 50824-R). "Just Because," played by Earl Fuller's New York Orchestra. It's hard to see how this mixed up pressing got past the inspector.

Of course, before his Victor Herbert association began, Van Brunt had sung many popular songs with an Irish theme. He had recorded "Mother Machree" and "My Wild Irish Rose" on one double-faced Edison, and "When Irish Eyes Are Smiling" and "Where the River Shannon Flows" on another. He had sung "Killarney, My Home Over the Sea" for Victor in 1912. His 1913 record of "When I Dream of Old Erin" stayed in the Columbia catalog until the early 1930's, after being renumbered, doubled with "Where the River Shannon Flows," by Henry Burr, and reissued in the extensive Columbia Irish series. However, the Edison medley seems to be the first indication of his serious concern with Irish plays — a field in which he was to star both as singer and composer.

As Walter Scanlan stepped upon the stage, Walter Van Brunt vanished into the wings. I have already said that Edison continued to issue some of his old records after he quit making new ones. One of these was a

real oddity, No. 51002, combining "Where the Silvery Colorado Wends Its way" and "The Humoresque Song," the latter a mixture of Dvorak's "Humoresque" and Foster's "Old Folks at Home." The oddity is that both sides had previously been listed in combination with other numbers but cut out of the catalog. Reissued as one double-faced disc, they became one of the 300 biggest selling Edison records, and the Humoresque side was termed "one of the most beautiful records ever listed."

"Whispering Hope," by Van Brunt and Helen Clark, also salvaged from the back files, likewise made the best seller list. Other Van Brunt, or Scanlan, records not already mentioned that were accorded the same distinction included "Climbing Up de Golden Stairs," "When You and I Were Young, Maggie"; "Wait Till the Clouds Roll By"; "Grandfather's Clock" (duet with Clark); "With All Her Faults I Love Her Still"; "Mocking Bird" (with Elizabeth Spencer), and "My Mother's Rosary." The exhumed records were issued, aside from one or two exceptions, with the name of Van Brunt instead of Scanlan on the label. However, in 1924 the rapid ballad, "I'm Just a Ragged Newsboy But My Heart's True Blue," recorded nine years earlier, was brought out as the companion to Billy Jones' version of "The Sidewalks of New York," and on this, in spite of the low serial number, the singer was called Scanlan. By that time the adopted name was far better known to the general public than the one with which Walter had begun both life and his phonograph career, while living in the Bay Ridge section of Brooklyn.

Van Brunt ended his exile from the recording studios in the fall of 1919. He became an exclusive Emerson artist, and his picture was published on the supplement cover, together with a drawing illustrating the theme of one of his first Emerson records, "Little Grey Home in the West." These Emerson discs were the first to appear under the name of Scanlan, and he was touted as a sensational Emerson discovery. Nothing was said about his having been for years one of the most popular recording stars under his real name of Van Brunt. The supplement also mentioned his appearing in Victor Herbert's "Eileen," "which, in fact, was written especially for him."

During the next two years Emerson issued a long list of Scanlan records, many with a modern Hibernian flavor but also including "old standard" Irish numbers and ordinary popular songs. Admirers were invited to send in lists of old-timers they'd like to have Scanlan record between touring engagements.

As for the records themselves, they were unfailingly well sung but technically, they ranged, in my judgment, from fairly good to lamentable. I never have considered Emerson recording more than mediocre, even by acoustic lateral-cut standards, and when compared to Van Brunt's Edisons — well, they just don't sound

like the same golden voice. In fact, the average man, hearing an Edison record by the tenor and then listening to an Emerson, would find it hard to believe the same man made both.

Walter admits that his signing with Emerson was a mistake, but he tried to make the best of it. He was by this time widely accepted as "the real McCoy" among Irish tenors, and the *Phonograph and Talking Machine Weekly* for May 5, 1920, contained this item:

The Clark Music Company, of Baltimore, Emerson distributors for Maryland, Delaware and the District of Columbia, recently entertained dealers at a banquet and "dinner show." Eddie Canter and Walter Scanlan, brilliant Irish tenor who performs so successfully in "Somebody's Sweetheart" and who is now accounting for capacity audiences at "Always You," were the guests of honor.

Note that the trade paper seemed to accept Walter's Irish status without question.

Both Scanlan and Canter at that time were under exclusive Emerson contract. So were Irving and Jack Kaufman, Arthur Fields, the Six Brown Brothers, Sanford's Band and other famous artists. Scanlan and Irving Kaufman got together a troupe of Emerson performers, intended to rival Henry Burr's Eight Famous Victor Artists, and took to the road. But the venture was unsuccessful, for the Emerson name lacked the prestige that Victor had built up in the public mind through many years. The artists were first class, but the crowds stayed away. Becoming tired of losing money, Scanlan and Kaufman called it quits, and Walter returned to Irish plays.

The 1920 depression was hard on some of the smaller phonograph companies. Emerson didn't go out of business, but it got into difficulties and was glad to unload its expensive contracts. In 1921, presumably with a sigh of relief, Walter ended his Emerson association and returned to his old stamping grounds at Edison. Here, too, however, he sang as Scanlan instead of Van Brunt, who was regarded as practically dead and buried. His first Diamond Disc under his new contract was 50836, which coupled two songs from "Irish Eyes" in which he was then appearing. One was "Mavourneen," with words by John T. McDonough and music by Scanlan himself, and the other was the hauntingly pretty "My Galway Rose," by George A. Kershaw and Scanlan. In his days with Von Tilzer, Walter had written the words to Harry's music, but now he executed a switch by letting the other fellows do the lyrics while he composed the tunes. A little later he recorded "Judy," also from "Irish Eyes," with words by Kershaw, and in 1924 he made records of two songs for which he wrote both words and music. They were "Kitty" and "A Bit o' Pink and White," from "The Blarney Stone." I have just learned that the musical director of this production for a season "on the road" was Matt McNally, who describes Walter as "a good actor and a great singer — a wonderful man to get along with."

Song Writer Ray Walker, from whom this information comes, says that McNally is an enthusiastic reader of "Favorite Pioneer Recording Artists."

While we're on an Irish theme, it's worth mentioning that many listeners consider Scanlan's 1923 Diamond Disc to be the finest interpretation ever recorded of "The Wearin' o' the Green." As one enthusiast remarked: "Scanlan may be a Dutchman, but he sings that thing like a regular Mick!"

The "new tenor, Scanlan, received a warm welcome from Edison audiences, in spite of many listeners having no idea he was their old favorite, Van Brunt, back with a new name. Others insisted the two tenors couldn't be the same man. They pointed out voice differences, real and imaginary. Such variances as there were came from the contrast between youth and maturity, and Scanlan's having more of a "professional Irish" air than the Dutch-descended Van Brunt. Skeptics wouldn't believe the truth when it was pointed out that Van Brunt's picture disappeared from the Edison catalog as Scanlan's came in. Nor did comparing the likeness of the two and making the obvious claim that Van Brunt's face was just a younger edition of Scanlan's serve at first to persuade those whose minds were made up the other way.

Edison discs, not yet affected by radio competition, were at the peak of their popularity when Walter made his comeback, and Blue Amberols still sold fairly well in small towns and the country. So the Scanlan records went across dealers' counters in large quantities, with of course the perennial "I'll Take You Home Again, Kathleen," still listed as by Van Brunt, continuing to lead the procession. Besides keeping on singing as an Irish tenor, Walter also did some Edison tone test work. A 1924 supplement showed him singing in a Washington theatre in "direct comparison" with an Official Laboratory model Edison.

The *Edison Amberola Monthly* for November, 1921, contained an interesting article, "Walter Scanlan in 'Irish Eyes'" which I'd like to quote for the light it gives on his activities just thirty years ago:

Since the days of the lamented Billy Scanlan, few singing actors have met with such popular approval as young Walter Scanlan received last season on his first starring tour in an Irish melody-play. Continuing his success of last year, Walter Scanlan is appearing in "Irish Eyes" at present, a play that gives him every opportunity to display his engaging personality, his histrionic ability and his rich lyric tenor voice.

"Irish Eyes" is the work of an American author, Edward E. Rose. Of course, it is a romantic comedy. Its action takes place on both sides of the Atlantic—in Galway, Ireland, and in New York City. Unlike most Irish comedies of this nature, there is an air of mystery surrounding the characters until the final curtain.

Theatrical stars may come and go, but the Irish singing star is in perpetual favor. Time has failed to dull his popularity. He is dearly loved by the Irish born and their descendants in America. The Irish song-play has also stood the test of time, and is an appealing form of entertainment for all lovers of humor and melody. It may be noted in passing that the Irish song-play never has had to

resort to questionable themes or risqué situations to maintain its popularity.

Supporters of the Irish song-play usually emotional and dramatic and quick to discern the true and gifted artist. The instantaneous success of Walter Scanlan proves conclusively that he filled all the requirements. Indeed, his success astounded the prophets and critics of Broadway who thought that he was going to have a long, uphill fight to fame. The Edison Record of "My Galway Rose" (No. 4376), which appears on the November Supplement, is intensely realistic, and brings to mind vividly the hero singing to his sweetheart in "Irish Eyes."

In December the *Monthly* not only published Scanlan's photo on the cover, showing him as a good looking young man of 29 who wore his hair parted in the middle, but also featured an interview. It was called "Irish Ballads—How to Sing Them," and had the sub-title, Walter Scanlan, Whose 'Mavourneen' Is On the December List, Tells Us Something About His Art." It too is worth quoting because it reveals that Walter was a thoughtful student of his art and had carefully analyzed and striven to perfect the work he was doing:

We saw him between the acts of "Irish Eyes," an Irish-melody play, which Walter Scanlan is starring in this winter. Many admirers of Walter Scanlan consider him the equal of the famous John McCormack. He has the voice, personality, the stage presence, the physique, the gift of expression and the feeling so essential to become one of the really great artists of the stage.

"Tell us something about the essentials of singing as you do?" we inquired blandly.

"Well," answered Mr. Scanlan, thoughtfully, "for the successful rendition of any ballad, no matter whether it is Irish or of any other nationality, several qualifications on the part of the singer are necessary. The first and most important one is a distinct enunciation of every word of the text with a reading that will show its meaning to the audience. Words can be rattled off in a manner that will convey very little of the meaning of the poem to the audience, or they can be delivered in a way that will drive the sentiment of the song home to everyone who hears them. This is what is known on the stage as 'putting a song across the footlights,' and is the secret of the success of many singers."

The singer paused in his speech to sing a line for us to illustrate the point he was making. We noted that he brought out the tiniest syllable in his delivery.

"The second requisite for a good rendition of a ballad is a smooth delivery of the melody," resumed Mr. Scanlan. "While the melody should be subservient to the text, it is still a most important part of the song and should be given in a manner that will impress it upon the minds of the audience and give the greatest pleasure. The sentiment of the song is what makes it popular in most cases, though now and then a melody with a wonderful rhythm, such as 'There'll Be a Hot Time' and 'Over There' catch the public ear, even though the tune conveys no particular sentiment. Nevertheless, there are a great many tunes that, robbed of the sentiment behind them, would never awaken the enthusiasm now aroused by their rendition. Our 'America' and 'Star Spangled Banner' have but little in the melodies of great musical merit and, were it not for the national interest in the text, would be forgotten long ago. The same might be said of the national hymns of many other nations. This applies equally well to many of the love songs and other ballads. The text is most important and the first duty of

(CONTINUED ON PAGE 25)





## CHILDREN'S BOOKS OF BYGONE DAYS Shown by New York Historical Society

The New York, N. Y., Historical Society celebrated Children's Book Week in November with an exhibit of early American books "for the amusement and instruction of young people." The display will remain on permanent exhibit. A panorama of books from the *New England Primer* to *McGuffey's Reader* and *Little Lord Fauntleroy* covers a span of over 100 years, presenting an interesting picture of children's education and amusement throughout the 19th Century.

In an era when the comic book was unknown children read *The Juvenile Magazine* (1811), "designed principally for the religious improvement, moral instruction, and literary aid of youth," or *The Juvenile Miscellany*, which in 1830 contained the first published version of "Mary Had a Little Lamb." Later in the century the famous St. Nicholas magazine delighted the younger generation. Volume I of this magazine will also be on display.

Although modern youngsters might find many of the Juvenile story and verse books of a century ago dull reading, such classics as Clement C. Moore's "Twas the Night Before Christmas" have remained everlastingly popular. Other familiar stories included will be the tales of Blue Beard, The House That Jack Built, several of the Peter Parley books, one of the "Elsie" series, and the first edition (second part) of *Little Women*, by Louise M. Alcott (1869).

The three R's are well represented in the exhibit, along with other text books such as: *A Grammar of the English Language*, intended for the use of schools and for young people in general, but more especially for the use of Soldiers, Sailors, Ap-

prentices, and Plough-boys (1818); *The Brief Remarker*, or the ways of man, or compendious dissertations respecting social and domestic relations and concerns, and the various economy of life designed for and adapted to the use of American Academies and Common Schools (1823); and, the *Elements and Principles of the Art of Dancing* as used in the polite and fashionable circles, also rules of deportment and descriptions of manners of civility, appertaining to that art . . . (1817).

*A New England Geography*, written in 1817, informed the young people of Massachusetts that in New York "literature is less assiduously cultivated than in some of the New England States," while New Jersey inhabitants "are frugal and industrious but discover little taste for learning." As to the people from Louisiana "This part of the Union is distinguished for loose manners and morals." Compliments were returned during the Civil War when a *Geographical Reader for Dixie Children* found the people of the United States ". . . noted for their tact in driving a bargain . . . and intelligent on all other subjects but that of negro slavery, on this they are mad."

Rewards of Merit and diplomas complete the exhibit at the Society. The Rewards range from heavily decorated testimonials of the pupil's good conduct to a small card bearing the inscription "A Good Boy," and a certificate worth "One Hundred Merits."

## Wisconsin Historical Society Acquires McCormick Collection

One of the most important and largest collections of American manuscripts still in private hands, the unique McCormick collection, containing more than 1,000,000 manuscripts and 20,000 printed pieces, has recently been acquired by the State Historical Society of Wisconsin. This collection, acquired without cost to the Society, could not be duplicated, if at all, for less than half a million dollars.

The McCormick collection is believed to be one of the most complete assemblies in the entire country of

material on American agriculture and its development and on business. The papers tell the story of the invention of the McCormick reaper by Cyrus McCormick in 1831 — which revolutionized farming practice — its development, manufacture and sales — and the use of other harvesting and farm machinery from Virginia where the reaper was invented to the far corners of the world.

Development of early American business is traced through the records and correspondence of the McCormick Harvesting Machine Company, and segments of the records of the other four companies which were merged in 1902 into the present International Harvester Company. Besides the material on agriculture and business, detailed information on almost every phase of American history and life is found in the collection. National and state politics, the history of medicine, westward migration, philanthropy, social and cultural history are well represented. The papers present a remarkably rich cross-section of life in the United States from colonial times to the twentieth century.

The assembling of the collection was instituted in 1912 by the McCormick Historical Association originally composed of the children of Cyrus McCormick. Mrs. Emmons Blaine of Chicago, is the sole survivor of this group. For the past ten years or more, plans have been under serious consideration to affiliate the collection with an outstanding institution where its separate entity and integrity might be preserved and where it might best be administered for the greatest possible use by scholars.

A list of letters and correspondence in the collection reads like a "Who's Who" of American history, for many famous men played their part in the McCormick story. The great and near great appear and reappear in the records. In the collection are letters from Horace Greeley, Stephen A. Douglas, Dwight L. Moody, Joseph Medill, Robert E. Lee, Marshall Field, Phillip D. Armour, Potter Palmer, Ralph Emerson, George Esterley.

Education and public leaders leaders throughout Wisconsin hailed the acquisition of the McCormick collection. Dr. Clifford Lord, director of the State Historical Society, said, "The McCormick collection means a major enrichment of the Society's nationally-known facilities for the study and understanding of the American experiment. Its importance is hard to exaggerate. It more than doubles the size of our manuscript collections, adds a vast amount of



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invaluable material to our research facilities in the development of American agriculture and industry. We anticipate wide and fruitful use of this remarkable collection by scholars from all over the country."

President Fred of the University commented: "Acquisition of the McCormick collection by our sister institution, the State Historical Society, is a major milestone in Wisconsin's progress as a national site for research and learning. At few places in the country could the McCormick collection be so fully utilized as at Wisconsin. Here, are located a University remarkable for the number of fields brought together on one campus and the facilities of the American History Research Center of the State Historical Society. We share the gratitude of the State Historical Society that this outstanding collection of Americana will come to Wisconsin."

The Virginia materials in the McCormick collection supplement effectively the State Historical Society's famous Draper manuscripts, a collection of reminiscences and manuscripts of the pioneers of the trans-Allegheny West including Daniel Boone, George Rogers Clarke, Robertson, Sevier and the King's Mountain Boys. The models and replicas of the original reaper and other farm machinery in the collection will play an important part in the collections of the farm museum the University and State Historical Society are gathering for the campus area at Madison.

The assembly of this wealth of material is the result of an effort to gather every existing record pertaining to the ideas, interests, and activities of the Cyrus Hall McCormick family, descendants of Thomas McCormick who came to this country from Ireland and settled in Pennsylvania in 1734. His son, Robert F. McCormick, grandfather of Cyrus, went to Rockbridge County, Virginia, in 1779, where Cyrus was born in 1809, and invented his reaper in 1831.

A great deal of supplementary data and source material has been added to set this family against its natural background in American life. As a result, the richness and depth of the collection has been greatly augmented and its research utility greatly enlarged.

The collection will be housed in the Society's building in Madison and will be available for study and research as soon as it is shelved and arranged. The University of Wisconsin is the residual beneficiary in case the State Historical Society ever ceases to exist or moves from the campus area at Madison.

Dr. Herbert A. Kellar was named coordinator of the collection. Dr. Kellar has been curator of the McCormick collection since 1915, and under his leadership it has grown from 10,000 manuscripts to more than 1,000,000.

## Household Appliances in New Jersey Exhibition

Nearly 200 household appliances and farm tools of a century or more ago are featured in a new exhibition at The New Jersey Historical Society, in Newark. Included in the exhibit are the forerunners of many present-day home mechanical devices such as the equivalent of today's waffle iron, a 17th century substitute for an electric blanket, and the "better mousetrap" of the early 19th century.

Of particular interest to the housewife of today is that part of the gallery devoted to the story of spinning and weaving. Here is shown the long process by which the early homemaker produced clothes and other materials for the family. The instruments and tools used in this work are on view and their operation will be demonstrated to groups on request.

It is believed that this exhibit, the first in a series of educational exhibits to be put on by the Society, will be of special value to school groups who are studying early American life. The appeal of the exhibit is increased by the fact that most of the items on display are in working order and can be demonstrated in their original uses.

## Do You Remember?

By E. E. MEREDITH

When grapes sold at a dollar a bushel?  
When restaurants cut pies in four pieces?  
When children wrote on slates when at school?  
When we had a cellar instead of a rumpus room?  
When most motion pictures had a happy ending?  
When bulldog shoes and pegtop trousers were the rage?  
When we could visit a cider mill and drink all we wanted free?  
When sons of the household had to break in a new pair of boots each autumn?  
When one could place a dime on a carnival number and win a ham or a side of bacon?  
When willow and birch proved a fine remedy for children when applied by both parents and teachers?  
When grandma's work basket contained a red silk strawberry filled with emery dust to keep her needles sharp?  
When children venturing out on the street were cautioned to watch for runaway horses and people riding bicycles?  
When an accepted sign of affluence was having a barrel of big, red apples in the cellar when cold weather came around?  
When people wore flannel night shirts, wool robes and bed socks in order to be comfortable in unheated rooms on winter nights?  
When lingerie was called "under muslins?"

When writers put their risqué phrases in French?

When "boughten" bread was looked upon as a rare treat by youngsters?

When lace curtains at the parlor windows marked you as one of the elite?

When the slogan of the Jackson automobile was "No hill too steep, no sand too deep?"

When shopping was done in the central business areas of towns and cities and not along the road?

When no mention of a blessed event was made in the public press until the babe appeared on the scene?

When a young man suggested to his sweetheart when the horse and buggy brought them to the crowded bridge — "Give me a buss?"

When a horseshoe, heated redhot, was dropped in a churn when the cream was too cold?

When a dime's worth of soup vegetables bought at the grocery store was often the largest bundle in the market basket?

When we were reluctant to play kissing games at parties but only because we were afraid our parents would disapprove?

When kids wore long jersey leggings with dozens of buttons down the side?

When a morning duty was to wipe the smoky lamp chimneys all over the house?

When big music boxes played flat circular metal records about three feet in diameter?

When a big red enamel coffee mill was found in every grocery store, its wheel operated by a crank?

## FAVORITE PIONEER RECORDING ARTISTS

(CONTINUED FROM PAGE 23)

the student of ballad singing should be to learn the art of distinct enunciation, then the smooth rendition of the melody. This should also be practiced as though the voice were an instrument and the melody were all that the audience is to hear.

"The Irish melodies are often trying to the singer trained in the more modern school, on account of the peculiar intervals in the scale used. Flat sevenths and augmented thirds are difficult of rendition to the ear trained to present day modes, but they can be learned by constant practice and correctly given. The native singer of Irish melodies is brought up to them from childhood and knows them well and to him there is no difficulty in singing them."

"How do you cultivate the sentimental side of singing?" we interrupted.

"The art of infusing pathos and other emotions in the voice while rendering a song or ballad is a gift given to but few singers. A certain amount of it can be learned or acquired by a careful study of the lines of the text of the ballads and then reading them as though they were expressing your own emotions. This is something that all singers should do, as ballad singing is really the reading of a poem in a musical way and the emotions should be suitably expressed in the rendition."

In addition to the foregoing, the November issue of the Edison "fan magazine," "Along Broadway," showed a cover photo of Scanlan, costumed as an Irish harper.

(To be Continued)

# ON TIME

## TALL CASE CLOCKS

By L. W. SLAUGHTER

The most romantic and the most sentimentally cherished of all clocks are the tall case clocks, commonly known as "Grandfather Clocks," dating from early Colonial days to the middle of the nineteenth century. Of course, tall case clocks were made in England and on the continent of Europe even in pre-colonial days. I have seen the one which supposedly was brought from England by William Penn when he took up his Pennsylvania land grants and settled in Philadelphia. We will do well, however, to confine our chief interests to the American made tall case clocks.

Stories, poems and songs have extolled the sentimental characteristics of the grandfather clock. I well remem-

ber from childhood days the old folk song about the clock that "stopped short, never to go again, when the old man died." As a child, I heard many stories of the old clock that stopped at the very instant that grandfather's soul departed, thus fixing the exact time of death. And once upon a time, in innocent youth, I believed these stories implicitly.

Grandfather clocks are not continually on the market as are the ordinary clocks. One does not often see a nice one at an auction sale. This is not occasioned by any extreme scarcity. As a matter of fact, in my part of the country, there are literally hundreds of them in the older homes. In my town, I have walked streets in the

older sections of the city in summer's evening darkness and counted as many as six or seven in a single block all plainly visible through lighted front windows. Very few of these clocks can be bought, however. They have been handed down through generations until they have become the most prized of all family possessions. There is great pride in the ownership of such a clock which is a token of the solid family linked unmistakably through a long series of unbroken generations. Such a family will, if need be, part with almost anything they own before giving up the clock.

In the tall case clocks of one hundred to two hundred years ago, one must find an entirely different approach and appeal. This type of clock was never at any time made in quantities as most smaller clocks were. The tall case clock was an individual product of long and tedious hand labor by a master craftsman. Very few of the old clockmakers employed skilled help. He was the master and, with the help of one or more apprentices, he carried on his work. Almost every town of any importance in the east had its clockmaker. They were legion and no complete listing of them will ever be made.

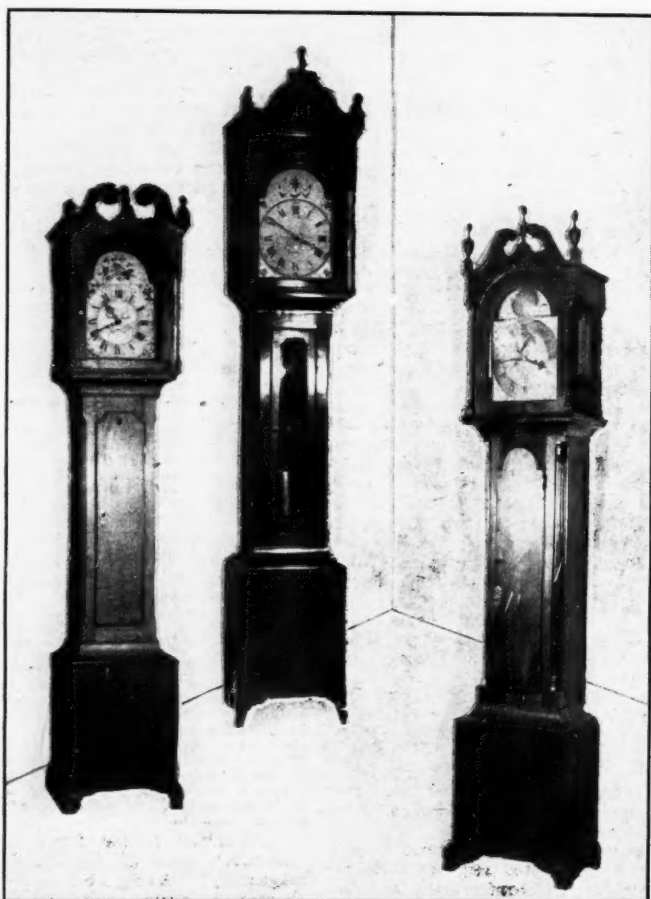
In the older tall case clocks you will seldom, if ever, find any two exactly alike even by the same maker. The reason is that each was made as one item and very often to the order and specifications of an individual person or family. Exact duplication in pieces made singly, by hand, is almost an impossibility even if it were desired.

There are many books on clocks that illustrate, describe, date and name hundreds of famous old tall case clocks. Most of them are in museums or in private collections. Most of them will never be available to the average collector. He probably could not afford it anyhow. On the other hand, Simon Willard and David Rittenhouse were not the sole makers of distinguished tall case clocks. There were many hundreds of others and, very often, their products are equal in every respect to those of better known and more famous makers.

I think perhaps that the average collector, who would like one or more tall case clocks, should seek the products of his own locality. That approach has been of great interest to me and some success has brought great satisfaction.

In my home town of Reading, Pennsylvania, there were five well known clockmakers who flourished in the town during the general period of 1780-1830 as well as several others of lesser importance. The best known was Daniel Oyster (1764-1845). It is said that one of his clocks was made for Gen. Lafayette in 1824 or 1825. I have had the good fortune to collect two good specimens of his work thus far. They are of particular interest to me because of the local connection.

No. 81 is, I believe, one of Oyster's earliest clocks. The case is pine and



Three antique "Grandfather Clocks": No. 81, No. 108, and No. 64, as described by Mr. Slaughter



the style is Chippendale. It has good ogee feet and the top is the traditional broken scroll with rosettes and rather plain finials. The dial is painted on metal with nice decoration including a bird, flowers and strawberries. It is completely original from top to bottom, including hardware. The design of this clock is excellent. The proportions are graceful and the general appearance is most pleasing. In this clock, one weight activates both the time and strike. It is wound by simply pulling a chain to raise the weight. It is a one-day clock; that is, it must be wound once a day. There are several reasons why I think this is one of Oyster's earliest models. The case is pine. Later, he employed more sophisticated woods, such as cherry, walnut and mahogany. Incidentally, this clock is signed on the dial just above the date window: "Daniel Oyster."

I found this clock in the most dilapidated old farmhouse I have seen in a long time. It was so dirty and covered with cobwebs that I could barely read the name. After removing numerous coats of varnish and dirt, I found that the case was originally painted white. This old clay paint was the hardest finish I have ever encountered. After a lot of toil and sweat, I finally got it cleaned down to bare wood. It is now refinished in the natural old mellow pine. I can assure you that it is worth all that it cost in money, time and effort. I mention this little story merely to point out that the life of a collector is not always easy. Sometimes patience and fortitude are needed in great quantities.

No. 108 is the product of another important local clockmaker, Henry Hahn (1754-1783, Reading, Pennsylvania.) It is said that "one of his clocks travelled as far as Massachusetts." This one was probably made between 1795 and 1800. It differs from other clocks of the same period in many important respects. The case is mahogany and the entire front bears fine inlay of satinwood. It has feet, which is very seldom used in the

period. It has a shaped crown, rather than the traditional broken scroll, and the flared line inlay produces something of a sunburst effect. It is surmounted by three exceptionally graceful urn and acorn finials.

The dial of this clock is both beautiful and unusual. The shield of the United States in colors is repeated in the four spandrels amid much gold decorative work.

The movement of this clock is the only thing about it that is traditional to the period. Like its companion, the Oyster clock, it has a one-day movement and one weight powers both the time and strike gear trains. It is entirely original except for the glass panel in the waist door. Someone wanted to be able to see the pendulum swing and had this glass panel put in. No tall case clock of this period ever had a glass panel in the door originally.

It is very interesting to note that Henry Hahn had ideas of his own and that he did not follow the traditional patterns of his day. He was an excellent designer in his own right. The effect of this design is most pleasing. Its graceful proportions are extremely good.

Earlier in this article I made the statement that no complete listing of all the old clockmakers will ever be made. For that reason, one need not become discouraged and believe that a clock has no merit or value simply because the maker's name cannot be found in a book. There are many fine clocks in museums and private collections cataloged "Maker Unknown." It is true that the identification of a clock as the product of a well known maker adds interest to it. On the other hand, the maker is only one of many considerations that enter into the decision as to whether a clock is good or not. One should consider the design, the material, the workmanship and the over-all character as well as the maker. I have seen some named clocks that are atrocities and fit only for museums as curiosities. By the same token, there are many beautiful clocks by unknown makers. I would prefer a good clock by an unknown maker to an atrocity with a name.

No. 64 is an example of what I am trying to bring out here. In a medalion above the dial of this clock there is engraved a name "George Schnert-

zel" and below that "Frederick Town." I have searched through every list of clockmakers that I know and, so far, the name of George Schnertzel has not been found. I can guess that the location is Frederick, Maryland, but I am not certain of that. Now, because I am unable to identify this maker, should I say that this clock clock has no value or interest? I should not and I do not. This clock is one of my most valued possessions. I once refused a good offer for it and I have consistently refused to set a price on it. I have considered it to be the best clock in my collection and I did not want to give it up.

This clock case is made of solid walnut. The design is pure Philadelphia Chippendale from top to bottom. It has good ogee feet, fluted quarter columns in the waist and a beautiful broken scroll top surmounted by graceful urn and acorn finials. It has a brass dial ornamented with delicate filigree work in the spandrels and surrounding the medallion upon which the maker's name is engraved. It is one of the most perfectly proportioned clocks I have ever seen. The hardware is Chippendale and it has rat tail hinges. The clock is completely original in every respect from top to bottom. It would date between 1760 and 1780.

I believe the movement and dial of this clock to be of London manufacture, perhaps Fromontel. It is a two-weight, eight-day movement. It is such an accurate timekeeper that I often set my Hamilton watch by it.

These are just a few of the reasons why I set a high value on this clock regardless of the fact that I can't find George Schnertzel's name in a book.

Many of the so-called old clockmakers were only case makers who built cases and fitted them with movements purchased from others. If you can't find a name on the case or dial, you probably will not find it on the works.

In a very limited space, I have tried to point out a different approach and a more practical consideration for the average collector who has a fancy for tall case clocks. These observations are based on my own experience. The application of these theories has brought me both pleasure and satisfaction.

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## Porcelain or China Clocks

(See Cover)

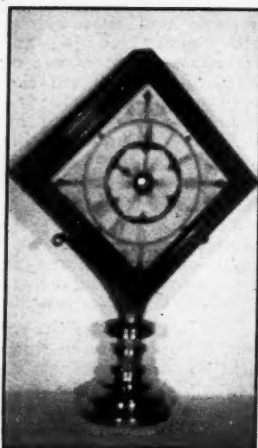
The porcelain or china clocks shown on the cover of this issue were assembled by Josephine Stolp of Chicago; a collection of about 70 specimens altogether. For those who love timepieces and porcelain, clocks of this type make a pleasing combination.

One of the specimens in this collection is known as the "Josephine" clock. The back of the timepiece is indelibly stamped with the emblem of the ceramic guild—a small eagle, wings outspread, and under the marking is the word, "Josephine."

Another interesting specimen is one bearing a photograph in color of the Emperor Napoleon Bonaparte, probably commemorating his reign.

Those who read the article by L. W. Slaughter in the last issue will recall his comment that he had never seen any two porcelain or china clocks that were exactly alike.

Since forming the collection pictured on this issue, Mrs. Stolp, has relinquished them to Julius and Ruth Hammelehl of Pennsylvania. Whether they will use them in their living room decoration as did Mrs. Stolp, we cannot say. We do know that Mrs. Stolp achieved a most decorative effect that way, placing them over the fireplace mantel, or in recessed book cases. Their gay colors, and variety add liveliness to any room, with a plain background.

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SPENCER & WOOSTER & CO., Salem Bridge, Conn. tall mantel clock. 8-day brass repeating works. Orig. paper. Mahogany case and finish good for a clock of this age. Orig. dial in good. Nice pillars with carved capitals. 75.00  
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## FISH SCALE JEWELRY

By THELMA SHULL

The scales of fish having a lustrous, pearl-like quality have been used commercially for jewelry and ornaments for many years. The first successful effort to imitate pearls was made by a Frenchman sometime between 1656 and 1680. Most of the man-made pearls were manufactured in France during the next one hundred fifty years, though some were made in Germany, Bohemia, and Japan. By 1776, one French factory was making ten thousand pearls a day.

Parures (sets of jewelry) made from fish scales were at one time sold in the Crystal Palace in London. At the Paris Exposition of 1878 two Swedish exhibitors showed flowers and ornaments made of fish scales. Buckles, hatpins, stickpins, watch fobs, brooches, etc., were ornamented with artificial pearls.

Fish scales are composed of alternate layers of membranous laminae and phosphate of lime. The scales of some fish found in French waters are

perfectly white, and it is the silvery white and pale pink that are the two most desirable shades for artificial pearls. Fifty years ago in France,

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**NOW WE ARE SEVEN: Collectors want antique earrings for pierced ears.**—Helen Beard, Yazoo City, Miss. ap124201

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the demand for these pearls exceeded the supply.

To obtain the essence of pearl, or essence d'Orient, as it was called in France, the fish were scraped over a tub of fresh water and the scales collected on a horsehair sieve. The scales were washed and pressed and sealed in tin boxes to which ammonia was added. The scales collected in various parts of France were sent to Paris to be used in the manufacture of jewelry and ornaments. It required forty thousand fish to furnish two pounds of this lustrous material.

In the United States, two Newark gentlemen, Edward and Julius Heubner invented improvements in preparing fish scales for use in jewelry and other ornamental work. They made use of the scales of some fish which formerly had been rejected.

(CONTINUED ON PAGE 35)

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**JANUARY BIRTHSTONE: Garnet, rings and jewelry.**—Frederick T. Widmer, Jeweler, 31 West St., Boston, Mass. (Est. 1844). Liberty 2-3917. jly120291

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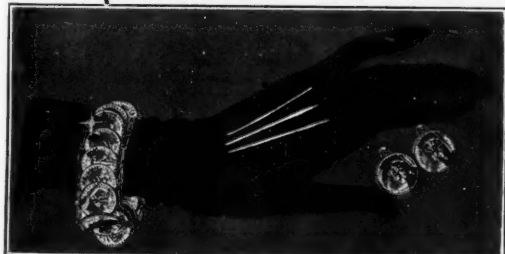
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# OLD SILVER

## IN THE FLEMISH STYLE

By GRACE KALER

A group of college art students was recently observing the works of early Flemish painters when one of them remarked, "But I wonder if the fine old art objects in these pictures ever actually existed." Not only did they exist, but excellent examples of these objects can be studied in our art museums at the present time.

An extraordinary collection of Flemish and French jewel metal work, golden liturgical objects, chalices, vessels, reliquaries and other secular objects—one of the most remarkable ever assembled, can be seen at the Metropolitan Museum's Cloisters, New York, New York. These most prized mediaeval treasures were collected by the late dealer Joseph Brummer and were acquired by the Metropolitan in 1947 through the gener-

osity of John D. Rockefeller, Jr.

These old metals of incredible richness are often depicted in early Flemish paintings, and would appear as fantastic inventions of the artist's imagination were it not for the fact that actual objects, equaling and even surpassing them in perfection of design and intricacy of technique, are occasionally found. Many of these objects are unique examples of techniques long since vanished, such as a silver bowl inlaid with a dark alloy of silver and sulphur called niello. Executed in twelfth-century France, it is one of the most handsome pieces of goldsmith's work that has come down to us. Brass was widely used for small objects in churches and domestic use. Flemish pictures show candlesticks, holy-water stoups



Photo by Fred Kaler

This plaque of repousse brass takes its design from one of the paintings of David Teniers, Flemish, (1610-1690). The Kalers found this interesting old piece in a mid-west antique shop.

lavabos, reflectors, censers and other objects. Liturgical vessels have always been prized and, once separated from the church or monastery to which they originally belonged, have found their way into famous collections or national treasuries. Many of them have been found in the most unlikely localities, far from their place or origin. The bowl mentioned here was found in an open market in Novgorod; others have been found by ditch diggers in Sweden.

Among the outstanding objects acquired by The Cloisters are the candle brackets, bronze bowl and and irons which can be identified with objects in the *Annunciation*, ca. 1430, by the Master of Flemalle. A magnificent XV century Flemish or German bronze chandelier, now in the Cloisters, strikingly resembles the one in Jan van Eyck's contemporary *Arnolfini Portrait*.

Petrus Christus, a pupil of van Eyck's, has given us one of the most fascinating pictures of the Flemish school in his painting of *St. Elroy*. The saint who was the patron of the goldsmiths' guild is shown as a goldsmith in his shop waiting on two customers, a young man and a young woman. He is in the act of weighing gold and in his right hand he holds a ring. Around him are all the tools of his craft. To those who are particularly interested in metals, the

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Tray, Persian, oblong, 7x10".  
Tray, Persian, oval, 8x11".  
Tray, Persian, oblong, 9x12".  
2 Trays, Persian, oval, 5x7".  
2 Trays, Persian, oblong, 5x7".  
4 Trays, Persian, round, 10 to 12" diameter.  
Tray, Persian, oblong, 11x21".  
Tray, Persian, oval, 14x19".  
Tray, Russian, oval, 10x16".  
Pair coasters, Persian, round, 7" diameter.  
3 Bowls, Persian, 5 & 6" diameter.  
Bowl, Persian, 11" diameter, 3" high.  
Pitcher, Persian, 3" diameter, 5" high.  
Brazier, Russian, 18" diameter, 4" high.  
Box, Sweden, oval, 3x5", 2" high.

jac

objects on the ledge and shelf in the goldsmith's shop are pleasing and significant. Studying paintings is often a means of identification of old metal objects of art.

The works of David Teniers, Flemish painter, (1610-1690)—are of special interest to connoisseurs of art metals, since some of his delightful interior scenes have been produced in repousse brass. These significant wall plaques are rare; however, we found a very interesting one not long ago in a midwestern antiques studio. It is illustrated herewith.

In 1646 the Governor of the Netherlands invited Teniers to Brussels, and appointed him artist of his court, and curator of his picture gallery. In 1663, he founded, at Antwerp, an academy for the teaching of painting. Teniers was a talented, original artist, painting with great skill his little pictures which are so full of meaning. His favorite subjects were tavern scenes and scenes of peasant life. Teniers' characters are healthy, hearty folk who make merry peacefully.

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**ENAMELED SPOONS:** Silver foreign souvenir spoons with pictorial enameled bowl & handle. Send description & price. —Arch J. Bergoffen, 385 E. 18th St., Brooklyn, N. Y. J120061

**WANTED:** Sterling, Hollow-handle butter knives, Lafayette pattern by Towle. Delta Gamma pin with pearls by Auld. Write:—Irene B. Young, Tenafly, New Jersey. J14181

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**Sterling Souvenir Spoons \$1.50 ea.** tax inc. Assortments sent on approval. State seal spoons, \$2. Foreign and enamel spoons, \$2.50 to \$5.00.—Schwarz, 1806 Chestnut St., Philadelphia 3, Penna. d124872

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# BELLS



## Bells in History

By ISOBEL GORDON

In the early times when the herdsman replaced the huntsman, the small bell called the crotal was hung on the necks of the cattle so they could be found more easily.

We are told of a riveted sheep bell, used and made in England for generations by a family of the name of Potter, which was so sonorous that on a still night the bells could be heard at a distance of four miles.

In England when certain Saints' days came around that day would be appropriately marked by the ringing of the small bell which carried the sacred name. Often acolytes would parade the town at midnight girded with leather belts to which were suspended a number of crotals. This ceremony sometimes was called "ringing St. Peter's chains."

St. Boniface, an English missionary who lived A. D. 680, presented the Pope with the gift of a handbell as its use had become familiar to Boniface in his boyhood.

When St. Teilo was consecrated Bishop of Llandaff A. D. 622, it was written: "The people presented him with a bell that was more famous than great, more valuable in reality than appearance, because it exceeded every organ in sweetness of sound; it condemned the perjured, it healed the sick, and, what appeared more wonderful, it sounded every hour without any one moving it; until, being prevented by the sin of men who rashly handling it with polluted hands, it ceased from such sweet performance."

There is further record of a small bell being presented to St. Teilo by the Patriarch of Jerusalem, and called *Bangu*. We also hear of a *Bangu* at Glasgwn which was said to have belonged to St. David.

These small bells were used for various purposes. The missionary priests usually carried one or more about themselves to assemble the people.

Another record tells that in the British Isles in the Norman period "both the laity and clergy held in such veneration certain portable bells that they were more afraid of swearing falsely by them than by the Gospels, because of some hidden and miraculous power with which they were gifted; and by the vengeance of the saint to whom they were particularly pleasing, their despisers and transgressors were severely punished."

An interesting allusion to the making of hand-bells by Robert Wells of Aldbourne in Wiltshire, England, is

found in the advertisement which appeared in the *Marlborough Journal* of Saturday, June 6, 1772, which stated: "At the Bell-Foundry at Aldbourne, Wilts, Church-bells are cast in a most elegant and as musical a manner as in any Part of the Kingdom, the Founder having made the Theory of Sounds as well as the nature of Metal his Chief Study; Also hangs the same, finding all Materials in a complete and concise manner; And also Hand-Bells prepared and strictly in Tune in any Key. Horse-bells, Clock and Room Bells, the neatest of their several kinds."

As a thought for the year's ending we quote, with an alteration for the date, from the poem on Christmas by the Rev. W. L. Nichols:

"Again those Christmas bells! Oh list,  
As momentarily 'the wild winds whist,'  
Mid howling storm, and groaning  
trees,  
Alternate, borne upon the breeze,  
From either tower a voice I hear,  
The coming of the dying year.  
Soon lost shall be to me and some  
In ages past old fifty-one;  
May heaven vouchsafe to me and you  
A better friend in fifty-two;  
And as time speeds, yet once again  
To listen to the old refrain  
(The new year's birth, the old year's  
knell,  
With blessings fraught, of ding, dong,  
bell!"

#### BELLS WANTED

**WANTED:** Bells. I give bell talks. —Mrs. Tilden Patton, Lexington, Illinois. d12407

#### FOR SALE

**Get FROM INDIA:** Elephant bell. Worship bell, cowbell, any. \$2.—Motiwala, Third Bhoiwada 35H, Bombay 2. J3652

## TRAVEL SEARCH FOR BELLS

By A. C. MEYER — \$2.50 Ppd.

In the last 10 years, semi-retired, Mr. Meyer and his wife, also a bell enthusiast, indulged their hobby of bell collecting, which has taken them to many parts of the world. In every city and virtually every crossroads, they added interesting specimens to their collection. Mr. Meyer has summarized it all in a down-to-earth story.

□□□

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## LOGGAN PRINTS

By HENRY CHAFETZ

In 1944, this writer was in England stationed at an airfield one jeep hour away from Oxford. Occasionally, when no flying was scheduled for the next twenty-four hours, I spent that free time in Oxford and seldom failed to look in at the windows of a particular old print shop when I was footloose in that beautiful college town. This print shop, located a few steps from my favorite pub, was only one of the several book and print shops in Oxford, but its windows always featured old and quaint folio-sized engravings of the colleges, and other important build-

ings in Oxford. I finally broke down and purchased one of these old prints, and thus was introduced to engravings made by one David Loggan, 275 years ago.

Most authorities seem to agree that David Loggan, whose parents were Scotch, was born about 1635 at Danzig, on the Baltic coast of Prussia. Young David studied art and engraving under Simon Van der Passe in Denmark and then under Hendrik Hondius in Holland. (The name Hondius is a very familiar one to collectors of old maps). Loggan became skilled in lead portraiture and

copper engraving, and, when not yet twenty, was considered a capable craftsman along these lines of artistic endeavor. David then went to England where his ability created a name for himself and earned him a good living. Within ten years time Loggan was known all over the country and young English boys came to him to serve their apprenticeship in the fields of drawing, draftsmanship, and engraving. Some of Loggan's more advanced apprentices helped their master make the primary drawings of the college buildings in Oxford.

Ten years passed before Loggan was entirely satisfied with the finished drawings and had them engraved. These folio-sized engravings — there were forty of them — were all published in one volume in 1675. Loggan followed this up with a series of drawings and engravings of the university buildings at Cambridge. Thirty engraved plates of these buildings were finally completed and published in 1690.

Loggan's style and engravings are easily recognizable. The person looking at any of Loggan's prints must use a "bird's eye" approach and assume he or she is above the ground gazing down upon the rooftops and spires and into the courts around which the many halls of these colleges seemed to have been built. Loggan always showed a road in front

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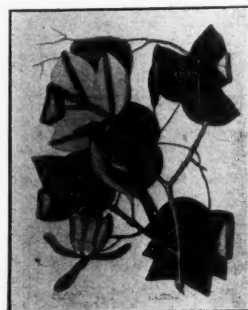


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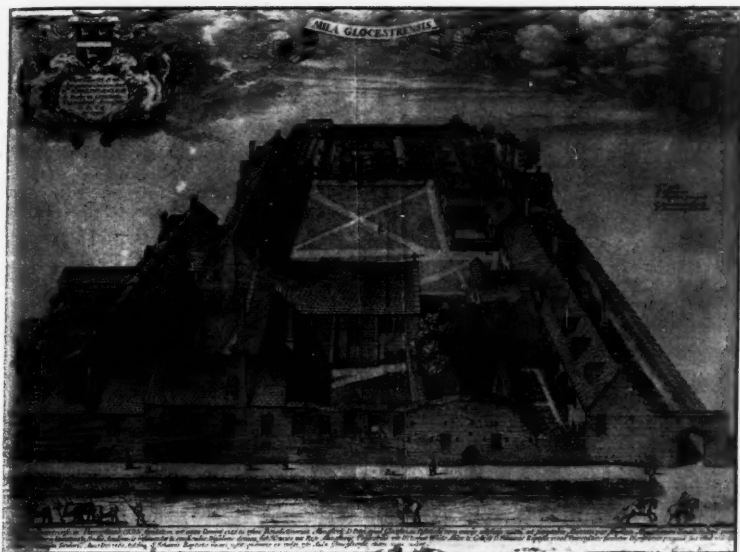
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*Flora Jean and David Bartlett*





Architectural Print by David Loggan (1690)

of each college, and the people, horses, dogs, wagons, and carriages shown on the road enhanced the contemporaneous personality of the engraving and increased its interest.

Loggan concentrated solely on the college in question in each of his engravings. Houses, fields, gardens, and streams that adjoined the build-

ings of the college he pictured were omitted. Nothing was shown adjacent, only the sheer white blankness of the engraved paper. The observer receives the vivid impression

that the buildings of the college rest on a vast magic carpet floating idly above the ground, while higher up in an upper level of the sky, billowy white clouds provide the background.

Each engraving contains a scroll that also appears to hang in the sky in the high background, and which bears the name of the college. Legend of biographical data border the low foreground, while heraldic shields and emblems or cartouches generally appear in various places on the engraving, all of which adds to the decorative worth and historic importance of the prints.

Loggan's college prints would be  
(CONTINUED ON PAGE 50)

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# Water-Colors PASTELS PAINTINGS

## Some Anecdotes of Degas and His Contemporaries

The beginning of the twentieth century was an incredible period, fortunate for collectors, for masterpieces were everywhere and going for nothing. Connoisseurs could not bring themselves to "plunge" and pay 500 francs for the finest Van Gogh! When Manet's *Woman on a Sofa* was sold for 1500 francs, Renoir's *Femme Nue* was priced at 400 francs and yet found no immediate buyer, admirable lithographs by Redon, limited to twenty or thirty copies, sold for only seven francs fifty, and the Luxembourg even rejected a bequest of canvases by Renoir, Sisley, Cezanne and Manet!

Many fantastic tales are current about these artists and one of the most interesting concerns Degas and a painting of Manet's. This was a replica of Manet's famous *Execution de Maximilien* and was treated in a very cavalier fashion by his family. Madame Manet's brother considered the variant inferior because Maximilian and the generals executed with

him did not appear to him as "finished" as in the other painting. The family feared that if both pictures were put up for sale at the same time the chances of the more finished one, for which they were unable to get even six thousand francs, would be ruined. So the replica, which was thought to be too cumbersome to be hung on Madame Manet's wall of her apartment at Asnieres, was taken from its stretcher, rolled up and stored in a lumber room. But it occurred to her young brother that perhaps something might be done with the picture and, believing that the sergeant loading his rifle might be considered for a *sujet de genre*, the sergeant was cut out and commissioned to an art dealer. The rest of the picture was rolled up and stored away again and Madame Manet wistfully remarked: "What a pity Edouard took all that trouble with it! What a lot of nice things he could have painted in the time!" Degas purchased the sergeant and later when he was shown the remainder of the mutilated picture he became very indignant and demanded it besides the legs of the sergeant which had been missing from his picture. Madame Manet's brother ruefully admitted that the legs had looked so

tattered and the head of Maximilian so worn from the dampness of the wall so he had used the scraps of torn and mouldy canvas to light a fire! After Degas' death the Maximilian fragments were bought by the London National Gallery, restored somewhat, and framed separately.

A favorite meeting place of Degas, Cezanne, Renoir, and Manet was the *Cafe de la Nouvelle Athenes* in Montmartre, where they would spend much time criticizing each other's work. The refined and elegant Manet felt that Cezanne was a foul-mouthed man so Cezanne adopted the pose of vulgarity of speech because of irritation over Manet's airs. Degas and Renoir could not understand each other and though Degas disliked the fluffy texture of some of Renoir's paintings, saying that "He paints with balls of wool," nevertheless he sometimes could not refrain from exclaiming over that same lovely texture. Renoir, on the other hand, greatly admired Degas, and deplored the latter's desertion of the art of the pastellist for that of the painter in oils. In discussion Renoir once remarked that the effect of white on white looks extremely well, and nothing is more exciting to paint.

Renoir possessed one of the *Lecons de Danse* by Degas. After having it about for some time he grew tired of seeing the musician forever bending over his violin and the dancer, with one leg in the air, waiting for the signal for her pirouette. When an art dealer told Renoir one day that he had a client for a finished Degas, Renoir promptly handed over his picture. When Degas heard of this he was so enraged he sent back to Renoir a magnificent painting that the latter had once allowed him to carry from his studio - a woman in a blue dress cut low in front, almost life-size. Renoir was so angered by this return that he seized a palette-knife and began slashing at the canvas so the dress was soon reduced to shreds. The face he spared upon remonstrances of a friend who happened to be visiting him.

Lautrec might have developed into a great painter of frescoes. He once did a panel of La Goulue, a Montmartre celebrity who danced the *cancan* at the *Moulin Rouge*. After her death in extreme poverty the panel passed through many hands to be finally cut in pieces by its latest practical-minded purchaser. Later the fragments, assembled because of the protests of the artist's admirers, were bought by the Administration of the Beaux-Arts. Lautrec behaved in the whimsical manner which is so delightfully characteristic of his work. When calling upon his friends, if they were not at home, he would draw upon any piece of card or paper a silhouette of himself by way of a visiting card.—I. G.



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## FISH SCALE JEWELRY

(CONTINUED FROM PAGE 29)

The core or horny substance of the scales was stamped into various shapes and dyed different colors.

The larger scales were stamped into the shapes of leaves and flowers and were used not only in manufacturing jewelry but in making artificial flowers and for inlaying wood. The scales of the Tarpon, which measure from one to three inches in diameter, were especially useful for ornamental purposes. Other fish which had silvery scales were the Parrot fish, Mullet, Sheep's head, Drum, Bass, Perch and Herring. The red drum fish often reaches a length of five feet and weighs seventy-five pounds. It has large and silvery scales which are popular for Jewelry.

The Heubners exposed the scales of the fish to the action of pure salt water for twenty-four hours then placed them in distilled water. Every two or three hours the scales were transferred to clear water, this process making them soft and clear. They were dried with linen cloths. The last process consisted of placing them in alcohol for one hour, after which they were again rubbed and pressed.

Between 1914 and 1924 the novel industry of making imitation pearls from fish scales was growing rapidly

in the United States. Formerly, France had lead in this field; but World War I disrupted the work. American scientists hastened to catch up on the progress of this industry and added new and improved methods of making the lustrous essence d'Orient. The essence was made into a lacquer which could be applied with a brush like any other lacquer.

The better grades of lacquer have small crystals that are uniform in size. The size of the crystals is usually proportionate to the size of the fish, those from the herring and alewife being quite small and fine.

The cheaper beads are blown in a mold from glass tubing, but the better grades are blown individually from soft, colorless glass. The beads are coated on the inside with pearl essence and the center is then filled with wax. "Indestructible pearls" are made in several ways, one of which is to dip opal colored glass beads in pearl essence and lacquer over this to make them waterproof. Essence d'Orient adds a novel sheen to articles made from transparent celluloid or bakelite.

Artificial pearls are popular today, as they have been for more than two hundred years; and it is the continued demand for them which has built a great industry.

British Legation at Washington, who was introduced to the old man, as one of his countrymen. "Old Hundred" stood up as though his blood was warmed by wine and declared that he was glad to greet a real Britisher.

The home of "Old Hundred" stood near the main street of the town and was constructed of logs. The couple had eight children. Every family of Churches honored "Old Hundred" by naming a child Henry. At one time there was Henry Church, Sr., (not "Old Hundred"), Henry Church, Jr., Henry, a son of Henry, Henry a son of Sam, one known as "Long Henry" and another as "Short Henry."

SOURCE: History of Wetzel County in West Virginia by John C. McEldowney, Jr.

## Helpfulness of A Hobby

By WILSON STRALEY

In these fast days when so many persons retire from active vocations at 60, 65 or 70, it has been our observation that some enter upon a spell of leisure to which they can scarcely adjust themselves. For a few months or a year or two they may find interests to occupy their leisure, but after that the majority, not riding any hobby, are at a loss for something to do to break the monotony of their spare time, and finally become listless and having no interest in any active pursuits they soon fall a victim to death.

We recall a person, now nearing 80, who has been retired nigh onto 15 years, and is still going strong — simply because he has been active and with a multitude of interests that occupy his leisure. This party, George B. Higgins, a resident of the Soldiers Home, St. James, Mo., is a veteran of the Spanish-American war, and before retiring was a druggist in East St. Louis, Ill. He follows a number of creative and collective hobbies, among which we mention: Stamps, coins, Indian relics, insects, photography, gardening, work-bench creations and fishing. Since coming to the Home his gardening has been the means of supplying fresh vegetables for the table and flowers for the parlor of the Home. Besides this, he takes much pride in exhibiting examples of his handiwork and collections in the local public library and public schools, especially on special occasions.

The following item from a St. James Leader will give some idea of how Mr. Higgins overcomes stagnation and decay:

"Never failing, George B. Higgins, 'the man with a thousand hobbies', had his usual group of various types of bugs on display in the library window during the Fall Festival. As usual the display attracted a lot of attention. As well as can be remembered, the insect collection seemed to have been made on the Dry Fork."

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## Taxes in 1863

James M. Mayfield, who lived in Tyler county, West Virginia in 1863, paid taxes totaling but five cents. The first item was for six acres of land, valued at \$12.00, on which the tax was four cents but there was another item "for county purposes 30% on all subjects of state revenue" which made his total \$0.05. Carter Henderson, of Farmington, W. Va., a nephew, has the tax receipt.

—E. E. Meredith, West Virginia

## Bits of History

When Henry Church's youngest child died at the age of 68 he is said to have remarked that they "never did expect to raise her" — that "she never was a healthy child." Henry Church, for whom the town of Hundred in West Virginia is named, was born in England and came to this country as a British soldier, serving under Lord Cornwallis. He remained loyal to the British government for a century but finally swore allegiance to the United States. "Old Hundred", as he was known, was captured by troops under General Lafayette and sent to Lancaster, Pa., as a prisoner. There he fell in love with a Quaker maiden, Hannah Kiene. He was born in 1750 and she in 1755.

When the first excursion was run over the Baltimore & Ohio Railroad from the east, to Wheeling, it made a stop at "Old Hundred", as the place was then known. Among the passengers was a member of the



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- RED RIDING HOOD
- FOOTBALL (Colored man kicks ball)
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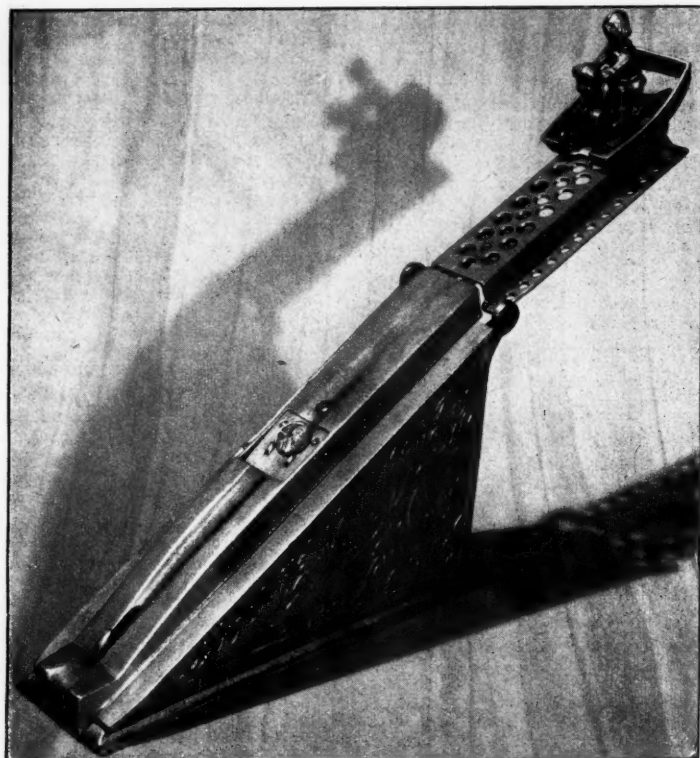
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**SHOOT THE CHUTE BANK**

By F. H. GRIFFITH

The selection of the fourth most desirable mechanical bank poses quite a problem as there are a number of rare and wanted banks that come into the picture after the three obvious leaders, namely, Freedman's, Harlequin, and Merry-Go-Round, which have been covered in previous articles. However, considering the various things that rate a bank among the top in desirability, the Shoot the Chute would seem to qualify for fourth position.

The bank was designed by Mr. Charles Bailey, unquestionably the leader in the field of mechanical

bank designing, and manufactured by Stevens in Cromwell, Connecticut. It was patented March 27, 1906 and shown in the Stevens Catalog of that year.

The bank pictured was obtained from V. D. Howe who in turn had purchased it from an antique dealer in Lebanon, Pennsylvania. A point of interest is the fact that the antique dealer found the bank in an old department store where they were disposing of an accumulation of items that had been gathering dust for years in an unused room.

The bank is attractively painted

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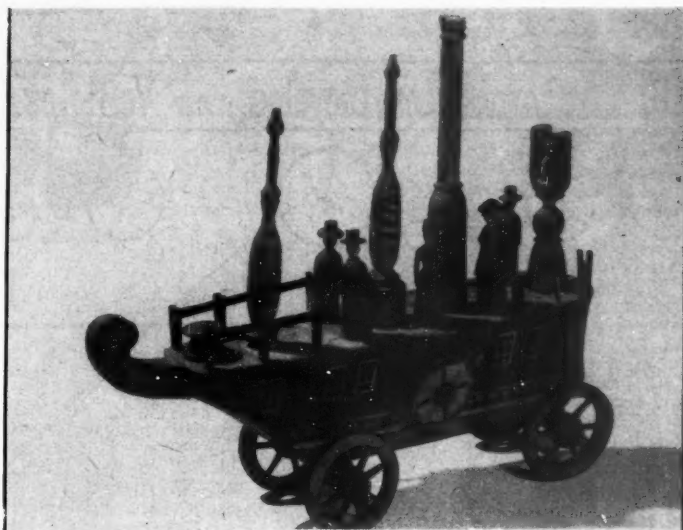
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52 Kirkland St., Cambridge 38, Mass.

in bright red and gold and has as its theme the ever popular Buster Brown and Tige riding in the car. It operates as follows: First the extension part of the chute is raised as shown in the picture. Normally this is flat against the back of the base. A coin is then placed midway on the chute and the car is released from the top of the extension. As the car slides down the chute it hits the coin and knocks it in the bank, as the coin goes into the bank it hits a lever which raises a hook at the end of the chute. The car hits the hook and Buster Brown and Tige are dumped from the car head over heels.

It is interesting to note that the use of a coin is necessary for the proper action to take place. This bank, of course, could be played with as a toy and to the ordinary person it would not at first appear to be a bank. However, the fact that a coin is necessary to cause proper action is a very desirable feature from a collector's viewpoint.

There are eight of these banks known to be in private collections, not, however, all with original cars and bases. The bank shown is original throughout and in mint condition.



An early version of the ever popular Noah's Ark

Courtesy of The New York Historical Society

## MECHANICAL ANTIQUES

**Wanted: Mechanical Banks.** Send me a description of what you have; will send best offer promptly. Pricing list of mechanical banks, 10c. — Roney, 112 Washington, Bluffton, Indiana. ja122952

**WANTED:** Old threshing machine, steam traction engine and automobile catalogs. — Vic Wintermantel, Bellevue, Penna. f3422

**WANT HIGH WHEEL** and other antique bicycles. — Clifford Calkins, Newberg, Oregon. ja3002

**FOR SALE:** Mechanical Bank, good working order, original paint. Best offer. — Marshall's Antiques, Springdale, Penna. ja1021

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## Toy Exhibit

Christmas came early to The New York Historical Society. In connection with the old Dutch custom of celebrating Christmas on St. Nicholas Day, a special exhibition of *Early American Toys* was opened prior to the holidays, at the Society's Museum at Central Park West at 77th Street, New York City. Three centuries of toys, including many outstanding examples from the collection of Mrs. Katherine Prentiss Murphy of Westport, Connecticut, were displayed.

Practically every type of toy which has ever delighted a child from the very simple wooden toy of the 18th century to the mechanical toy as it existed in the early 20th century can be seen in the exhibit. The simple place and pull toy is illustrated by the distinctly carved animals of the toy maker Schimmel, horse drawn fire engines, 19th century carriages and a very realistic American Express Company wagon complete with boxes and crates and a farm wagon laden with bags of grain, both with a team of horses. One of the earliest forms of mechanical toys, the sand toy, is exhibited in an 1850 version depicting Jenny Lind dancing in front of a packed house. The double jointed puppets and jumping jacks, squeak toys, a wooden merry-go-round, clockwork jiggling toys, and the spin-

ning tops are fine examples of the timelessness of many of these toys. In fact, though the outward form of toys changed as they were adapted to reflect newer times, their basic type remains the same.

One of the most popular of the old wooden toys is Noah's Ark with its many pairs of animals, and equally popular are the arrays of soldiers, tin and wooden, with their cannon and tents, dolls and many items of realistic toy household equipment. Other sections in the exhibition are devoted to children's books and games, such as coloring books, jack straws, and picture blocks.

The exhibition is permanently installed in the second floor corridor of the Society's Museum.

## St. Augustine, Fla. ANTIQUES EXPOSITION

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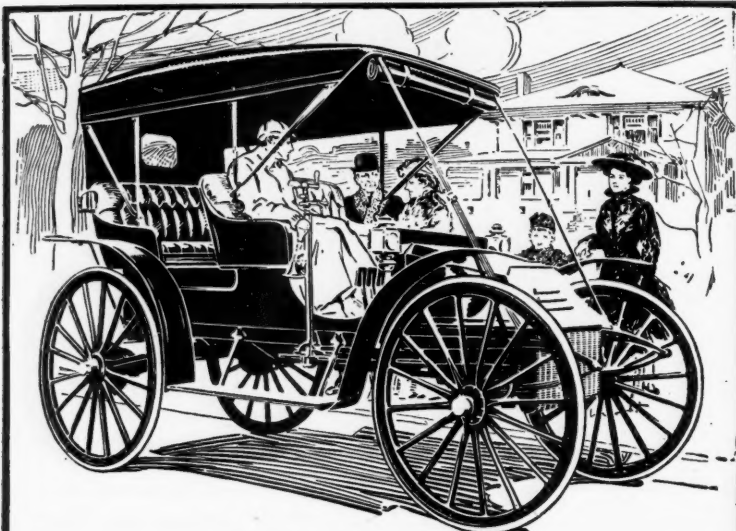
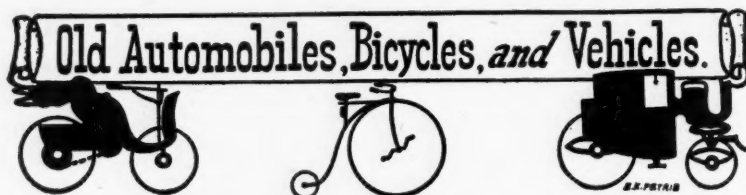
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**OUR CATALOGUE** is an unusual piece of motor car literature. It tells how the Reliable Dayton is constructed and why it is not constructed otherwise. It contains much valuable and instructive data regarding motor cars in general; is worth writing for; will be sent on request.

**Reliable Dayton Motor Car Company**  
Dept. 12, Chicago, Ill.

An advertisement of one of the high-wheel buggy-type automobiles of the 1905-1912 period. This type of automobile is often confused with the earliest cars. The advertisement is from the March 13, 1909 issue of the *Saturday Evening Post*, and the advertisement is that of the Reliable Dayton Motor Car Company.  
Courtesy Nettleton Industrial Museum, Guilford, Connecticut

## Nettleton Project

Walker Nettleton of Guilford, Conn., is one of the prime movers behind a project to do honor to the memory of his grandfather, a marine architect and shipbuilder in New Haven, Conn., who was associated with Cornelius Bushnell in the construction of the iron-clad battleship "Monitor," and assisted John Ericsson in redesigning the wooden hull to increase the seaworthiness of the somewhat top-heavy vessel.

The Museum idea is in the embryonic stage at present. Literature pertaining to the early history of industries and business will be assembled, along with historical data relating to seasons, holidays, home life, etc. At present, the collections have not advanced to the stage where they can be used or viewed by the public, but it is hoped that eventually a service can be offered.

## WANTED

**WANTED AUTOMOTIVE ITEMS:** Anything pertaining to the early automotive industry, all kinds of automotive trade publications, catalogs, instruction books, technical books, automobile hand books, pictures, framed or suitable for framing. Brass lights, oil or acetylene, bulb horns, acetylene generators, some accessories, emblems, name plates, hub caps, license plates, motor meters, old cars, trucks, bought anywhere, clothing, dusters, goggles, etc., or what have you.—B. J. Pollard, 14300 Prairie, Detroit 21, Mich. ja36311

**WANTED TO BUY:** Old automobiles, also old license plates, radiator emblems, old auto horns, headlamps, pictures of old autos, parts and repair manuals, catalogs, etc., also toy autos. Good prices for right items.—Scranton Hobby Center, 315 Adams Ave., Scranton, Pa. t62131

**WANTED: OLD AUTO** License Plates, 1903 on.—Linville Jewelry Store, Winterset, Iowa. ja6483

**WANTED:** Old automobile catalogs, magazines, radiator emblems, etc. Private collector.—Joseph H. Ganz, 2304 Wrocklage Ave., Louisville 5, Ky. t3403

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# SHRINES

As the Spanish proverb says, "He who would bring home the wealth of the Indies must carry the wealth of the Indies with him." So it is in traveling; a man must carry knowledge with him, if he would bring home knowledge.—Samuel Johnson

## A Noted English Traveler and Collector

Sir Martin Conway, a noted English collector, wrote a book about the fun he had collecting, and the knowledge he had gained therefrom. His book "The Sport of collecting," published in 1913 contains a wealth of interest for present day collectors. And if you are among those who have been or are to be stirred by the present-day wonders or the ruins of old countries, we think you will be interested in excerpts from this particular chapter of Conway's. We quote in part:

The rubbish heaps of old Cairo in those days were strewn all over with broken fragments of pots and tiles. These blue and green pieces with their glazed surfaces glittered in the sunlight amid the sand like bright stars. A few alert persons had already begun to pay attention to them, and were wont to go out a-hunting, especially after rain, in search for fragments of fine quality. Some very valuable collections were thus made which found their way ultimately into museums, and gave useful indications as to the place and time of manufacture of certain well-known types of fabric. The hunt was quite exciting, and I went forth to essay it, but where experienced local collectors only cared to pick up specimens of decorated ware, any coloured fragment was good enough for me. I took with me a spare donkey and a sack, and brought home a small load at a time, thus ultimately securing two or three hundredweight of fragments of all kinds and sizes, predom-

inantly blue in colour, but of varying intensities. The sacks returned with me to England, and remained unused for twenty years, but at last an opportunity arrived for their very effective employment. It was when I was engaged in the repair of Allington Castle for rehabilitation. There was a niche in a wall in one of the rooms. It had once been a window, but was closed in the thirteenth century. I lined this niche with a mosaic made of the blue Cairo pot-fragments, and fixed a fifteenth-century Flemish statue on a pedestal in the midst. The effect is agreeable, and I do not think that future inhabitants of the house will want to undo it. The remainder of my pot fragments were similarly employed in other suitable positions, so that they were finally used up to the last square inch, and my labours so long before spent are receiving their ultimate reward.

But the months of that winter in Cairo were not mainly devoted to the great hunt. That was a time of terribly hard work, with all the old mosques to be carefully studied to their chronological order, the museums to be learned by heart, and in the evening, the mysteries of hieroglyphics to be laboriously penetrated and the lore of the ancient Egyptians acquired. At last the day came when we were able to go on board our dahabiyeh and sail away southwards before a favouring breeze. The noise of Cairo, the throng of its streets, the crying and the going of the folk within it — all faded and vanished as we sailed away. A great silence descended upon us with the oncoming of the night, and all the striving and hurrying of recent weeks seemed suddenly to have belonged to another world and another life. The night silences of the Nile are as wonderful as Alpine silences. Yet, though at first it seems as if sound itself were dead, the listening ear by degrees begins to apprehend a fainter category of subdued voices. Distant sakihs buzz like far-off swarming bees, an owl hoots, the dogs of some remote village break forth into barking, and are answered by those of another, yet more faint, in a further distance. Then the tiny echoes of these sounds are perceived coming from the steep face of the river bank, so that presently what seemed the stillness of death is found to be alive with all manner of little tinklings and soft sighs, gentle ripples of water, and faint rustling of the reeds.

The first of all memorable adventure of acquisition that came to me on the Nile happened in the desert near Beni-Hasan, on the way to the

narrow valley in the side of which is carved out the shrine called by Herodotus the Speos Artemidos. The sacred animal of that temple and of the surrounding district was the cat. It is claimed for man that one of his greatest triumphs is the domestication of that wildest of wild animals, the cat. The claim is monstrous; it was the cat that domesticated man. Some wise old tabby discovered the trick. She told her young, "Don't run away from him; sit still and lick yourself, and treat him with confidence, always keeping an eye on him, though you seem to be looking the other way. He's a blundering creature anyhow. What he throws never hits, and you have always time to jump aside and get out of his way when he comes for you. But if you treat him with confidence and purr when he touches you, he'll do no harm, and when he is not looking you can eat his food and save the trouble of hunting. Have you not claws and teeth? Use them when finally necessary, and he'll be careful. But, on the whole, trust him, though with discretion, and he'll let you live on him." The policy was entirely successful. Man, being tamed, came to think that he had tamed the cat, and was correspondingly proud of himself. The cat never undeceived him, and has lived a life of luxurious ease ever since.

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# DOLL-LOGY



## The Story of Dolls Tells the Story of Mankind

By HELENE BAUM

*From a talk by Helene Baum before the Alice Schiavon Doll Club, Chicago, Illinois*

Dolls have a history more remarkable in some ways than that of their human counterparts. Having no souls they are secure against all perils in life, except breakage and decay.

Dolls were not normally found among the people in lower planes of culture. This fact explodes the pleasant theory that the children of our ancestral cave man enjoyed the companionship of dolls.

Following the line backwards the doll leads quickly away from childish hands and becomes an idol, commanded to do the bidding of sorcerers and medicine men. It can now be seen why in such early communities dolls were for powerful men and not for children, an object set apart by some incantation.

Such deities however would rise, flourish and decay giving place to others, at this stage the Gods were seriously near to becoming dolls. They had come down to the level of children.

Considered in the modern sense as playthings, the most antique are probably those played with by the little girls in Egypt. These have been found in excavated tombs.

The Greek doll smiled, the set smile, 2,000 years ago.

Roman girls were by no means slighted; under the sophisticated and declining Empire they numbered among their toys, dolls of expert workmanship.

Down through the succeeding centuries dolls held their own. France under the Louis' produced dolls of

great distinction, while Elizabethan England kept pace. The first doll that ever came to America was given to a little Virginia Indian girl in 1585 by some one belonging to the expedition of Sir Walter Raleigh to the Roanoke Islands.

It is fortunate that John White the artist of the expedition recorded this event in one of his pictures, giving us some inkling of the joy of the dusky little maid over her Elizabethan doll with its stiff neck ruff. The quaint odd book which describes the Indians of Virginia in 1590, says of the little girls: "They are greatly delighted with the puppets and babes which were brought out of England."

Curiously enough no dolls in America go back to the prehistoric days, with some doubtful instances.

To find what the loving mother gave to her children in the age of the real dolls we must know what the doll maker supplied.

Enter the prim, slender waisted doll with the china head, so breakable as to china, and so sawdusty on being torn. However the careful children of this era were rarely guilty of breaking their dolls.

Next in the costumeless show come the doll of the composition head, moulded with massive hair painted flaxen. She was easily broken and often disgracefully peeled off. The doll inventor next provided a kid body topped with a perishable composition head. Then came the era of wax dolls, which increased the number of dirty faces, and sad indeed was

the little girl who warmed her "in front" not wisely but too well before the fire.

Dolls formerly came wearing no costume but the box, and the child and family in general were expected to furnish the necessary wardrobe. This was the educational side.

Now enters the costumed doll with the porcelain head of unimaginable peachblown loveliness which reigns to this day.

Porcelain (called Bisque) heads became immediately popular. They could be made by the dozens in the time it had formerly taken a master craftsman to turn out a single head.

China and Bisque dolls are a product of an art as old as civilization itself. Bisque is any china or pottery in the state when first fired and before it is glazed. The difference being that the china head is given a final coat of glaze and/or extra firing.

The European makers of dolls showed commendable originality in leaving the glaze off on certain types of heads. They felt that the Bisque textures and tint were more lifelike than the hard glazed surface of the china heads, and gave the doll a softer appearance.

Dolls that both slept and walked became familiar playfellows. Then some happy genius conceived the idea of putting a squeak in them, generally so hidden in the anatomy that only the doll's "mother" knew where to deliver the punch.

Later the dainty Paris confection that walked and talked but was too superior to elicit much real affection entered the stage.

So great was the demand for dolls in France that as early as 1808, Paris had eight famous doll shops, and French merchants made frequent trips to Nuremberg (that old German city where dolls had been made for a thousand years) to select dolls and place orders.

In 1862, Jumeau undertook to make French dolls. There were special modistes for the dolls and as the French have no rivals as to makers of costume, the French dolls came to express the first qualities of taste and elegance.



Dolls from the collection of Helene Baum

The growing demand caused the efforts of the French, German and English to grow into a great and profitable industry.

European dolls were now sent to all countries of the world and to all great expositions.

The French sent their beautifully costumed dolls, the Germans sent their undressed dolls of all kinds and sizes.

The golden age of French dolls is the period from 1860-1890. No two were exactly alike.

Germany was the greatest doll making country of the world from 1900 to 1910, it produced two-thirds of all the dolls of the world. In the last part of the 19th century, however, the German doll began to deteriorate, for some of its beauty was being sacrificed to bigger business methods.

The place and significance of the doll in modern life are of great importance. The doll in all its prototypes has come up through all phases of progress promoting in the main a civilizing influence. No one can fully realize the profound and beneficial effects of the doll or adequately reconstruct the value of the combination of education and play.

Perhaps under the stress of movies and other items of our over full life, the doll is less popular than it once was; yet on the whole it appears to be holding its own. Certainly in its present day guise it is a far cry from the ages of darkness and superstition.

Toymakers estimate that there are some 200,000,000 dolls in the country, nearly twice the human population.

The doll birth rate is about twenty million a year, or about twelve times the human birth rate.

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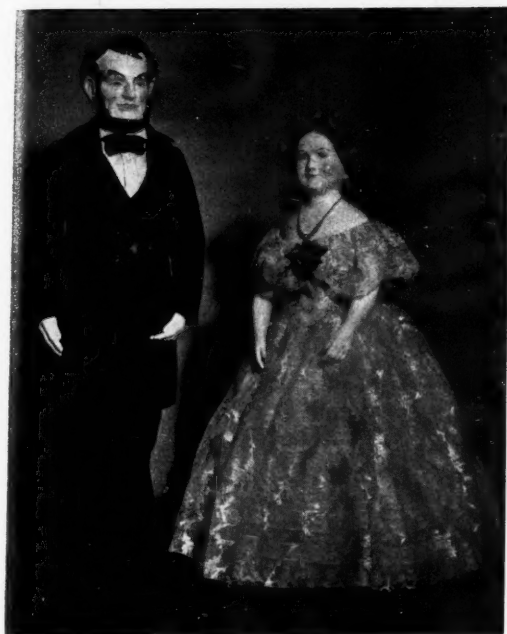
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## Insect Designs on Buttons

A new reader inquires about literature on insect button designs. Some years ago, George E. Gould, of the Department of Entomology, Purdue University, prepared an article on this subject for *HOBBIES*. Because it answers adequately the query, and because it is of general interest, we repeat it here for the benefit of other new readers.

Collecting buttons with insect designs seems only natural after collecting insects as a part of my vocation over 20 years. My wife started collecting buttons about 18 months ago and discovered some insects on them. This group of buttons soon became my special field and in the past year about 250 different ones have been accumulated. The number of such buttons manufactured is difficult to estimate, but different patterns must number well over 500 as we are constantly finding new designs.

The use of insects as a motif for buttons is difficult to understand, for to most people worms and bugs are repulsive. There are, of course, some beautiful specimens, such as the butterflies and dragonflies, but, on the other hand, flies, bees and beetles hardly seem suitable decorations for clothing. Nevertheless these forms have inspired button designers for a hundred years or more, as indicated by the Goodyear buttons displaying a beetle and a wasp of 1851 or thereabouts. Nor has the value of the button been a criterion as to the suitability of insect decorations, as they occur on cheap buttons for children's clothing and in porcelain, gold and jewels for the most expensive clothes for the ladies.

It is interesting to consider the popularity of the different insects groups represented on buttons and some possible reasons for such popularity. But first we should define an insect so that we may know what type of creature we are discussing. To the scientist an insect is an animal with three body regions, three pairs of legs and usually two pairs of wings. Such a definition immediately rules out spiders as they have four pairs of legs and no wings. The term "worm" referring to the larvae of butterflies, moths, beetles, flies and bees applies to members of the insect family, while earthworms and angle worms do not.

Of the 343 buttons listed in my card index, those with butterflies and moths are the most common. This is easily explained as many of them have beautiful colors and graceful lines. Butterfly designs are found on all types of buttons from the cheap tin and pewter to the rare enamelled and jeweled ones. The designers were not always too accurate in their insect anatomy and often gave the butterfly extra wings or subtracted a pair of legs. Of a total of 140 buttons in this group only 15 can be definitely classed as moths and most of them are rather drab.

Second in popularity with a total of 61 entries are the beetle buttons. These insects are frequently brightly-colored and make excellent designs for buttons, although many of them such as the Scarabs, the long-horned beetles and the leaf-beetles, are exceedingly destructive pests in real life.

Third in popularity with a total of 57 is the group containing the bees and wasps. Although many of us have been painfully aware of these insects at one time or another, among them are included some of our most beneficial insects. The honeybee, valued for its production of honey and beeswax and for pollination of fruits and flowers, is pictured on buttons by itself, with flowers and with honeycomb, while its home, the old-fashioned skep or beehive, is pictured on at least three buttons. The bumblebee, noted for its pollination of the clover crop, is shown on several buttons, as are wasps and hornets. One of the most unusual scenes on our buttons is that of a hornet stinging a running rabbit.

The group including the flies and mosquitoes with a total of 56 are almost as popular as the bees. These insects can be distinguished from all others by the presence of only one pair of wings, although the artists have not always been scientifically accurate and sometimes gave them two pairs of wings or, vice versa, gave insects definitely belonging to another group only one pair, as for example, the wasp. Crummett in her book, *BUTTON COLLECTING* (now out of print), has a plate of 23 flies. Most flies and mosquitoes are considered annoying and frequently serious pests, as they are known to carry typhoid fever, dysentery, malaria, yellow fever and many other diseases.

The fifth group with a total of 19 are the dragonflies. These graceful

creatures are of little economic importance, although they do eat mosquitos and other small insects. They are usually pictured in some aquatic setting and often have water-lilies and cat-tails in the background.

Grasshoppers, the sixth group, have been seen on six buttons. A seventh group, the Hemiptera or true bugs, can be recognized on only one button along with several other insects. Nine buttons have been seen on which there are representatives of two or more of the above groups. Of the 25 orders of insects there are 18 in which we have no representatives pictured on buttons.

Insects are frequently associated with flowers, fruits or other animals on the various buttons. Flowers make an excellent background for the many insects that visit them, while fruits are sometimes pictured with the insect pests that destroy them. Insects and spiders are found together on several buttons and one design, which has been seen in several shapes, has in it a moth, a snake, a crane, a fish, a boat and a pagoda. Animals depicted on buttons catching insects include birds, lizards, spiders and a cat, while a Satsuma button pictured in *BUTTON CLASSICS* has on it a frog and 16 different insects. Shells and insects are associated on four of our buttons, including one with a ladybird beetle crawling out from under the shell.

On a number of buttons are depicted insects and real or fictitious people. Included are Ariel, a Shakespearean character with a butterfly (*BUTTON CLASSICS*, 46-8); Tom Thumb riding a butterfly (B.C. 41-1); Tow Sawyer loitering home from school (B.C. 44-11); Putto or Cupid in flowers reaching for a butterfly (Nichols 1470); butterflies attached to strings held by Cupid; a dragonfly pulling a little girl on a four-wheeled cart; Cupid in chariot pulled by a butterfly (B.C. 99-1); a boy and girl with nets after butterflies (N. 2139); a woman on a dragonfly (N. 511); and a boy and a dragonfly. Some fictional characters, such as Puck or Robin Goodfellow (B.C. 44-4), have wings on their backs resembling those of a butterfly or dragonfly.

The use of insects as designs for buttons is difficult to understand, but perhaps Dorothy Foster Brown has the proper explanation. She says *HOBBIES* Magazine, November, 1940 "The popularity of butterflies as subjects for button decoration is not surprising. They are colorful, picturesque insects, possessing not unpleasant associations, and like birds.



eminently fitted to the ornamental requirements of buttons. Bees, too, while they have their objectionable side are associated in the human mind with pleasant things, such as honey and flowers. But the popularity of bugs that crawl and creep, and of that most despised of winged creatures, the fly, is not easy to understand. I suppose it is all due to that fickle and reasonable female, Fashion, she sets the styles, and other females... follow her, and ask no questions."

Miss Brown has made some excellent suggestions as to why insects were used for designs, but perhaps there are additional reasons. For instance the mention of insects in nursery rhymes, songs, fables, fairy tales and fiction may have been the inspiration to the button designer. We do know that many picture buttons have been inspired by fictional characters or happenings and consequently it is reasonable to assume that these same sources have inspired the use of insects on buttons. Aesop in his Fables, for example, mentioned a gnat, a fly, a grasshopper, a beetle, ants and bees. Nursery rhymes make reference to flies, spiders, ladybird beetles and a bumblebee. Tom Sawyer loitering home from school and Ariel from Shakespeare are associated on buttons with butterflies, while Tom Thumb is shown riding one. Of the many insects mentioned in fiction the ladybird beetle has perhaps been used most frequently on buttons, while on the other hand the humble ant, the symbol of industry, is not pictured on any button.

The inspiration of some designs has perhaps come from history religion and mythology. Insects, such as the weevil and the plague of locusts (now called grasshoppers), are mentioned in the Bible, while long before the Christian era the Egyptians worshipped the Scarab or dung-beetle. This beetle was observed by these primitive people rolling a ball of dung during the sunny hours of the day. This fact and the beetle's control over the revolutions of the ball caused the Egyptians to pay divine honor to the Scarab as the representative of Khepera, the sun-god. Scarabs carved in gems and stones were placed on mummies or were carved on tombs as symbols of resurrection. The Scarab symbol was also used by the Greeks and at a later date on amulets by the Romans. The Egyptians also used the honeybee on tombs and writings as the symbol of the king or ruler. The early Greeks used the same word, Psychos, to designate a butterfly and the soul and believed the transformation from the

crawling caterpillar to the beautiful winged adult symbolized immortality.

Another possible reason for designers to use insect motif might be a personal experience with some insect. We know many insects are beneficial, as they produce such items of commerce as honey, beeswax, silk and lac; some pollinate fruits, flowers, vegetables and forage crops; some are scavengers, destroying decaying organic matter; some are used as food by primitive peoples; and some are parasitic to destructive pests. Included here are the honeybee, the bumblebee, various parasitic wasps and flies and certain beetles. The honeybee is the oldest animal domesticated by man, while the silkworm has been raised under artificial conditions for so long that none are known to exist in the wild state. It is interesting to note that I have not seen a silkworm or its moth on a button, although the Japanese, to whom silk was a major item of commerce, frequently picture insects on Satsuma buttons.

Perhaps the use of insects was inspired by a personal encounter with some destructive pest. Insect damage to our crops, our homes, our belongings and even our health amounts to many billion of dollars annually.

As an item of interest 400 insects are known to attack the corn plant alone and eight or nine thousand species are listed as destructive. Some of these pests pictured on buttons include: June beetles, leaf beetles, moths, mosquitos, plant lice, grasshoppers, caterpillars and many others.

Regardless of the reason for their use on buttons they do make an interesting hobby.

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We gathered up our buttons, They had come from every source, Our planetary studies done,

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—Laura B. Danforth, New York.

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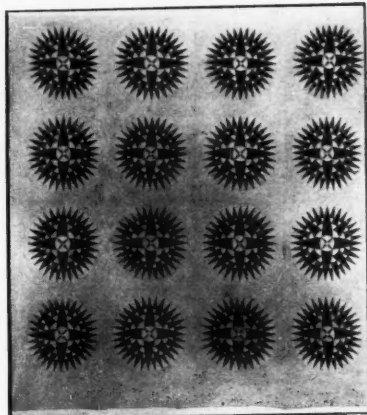
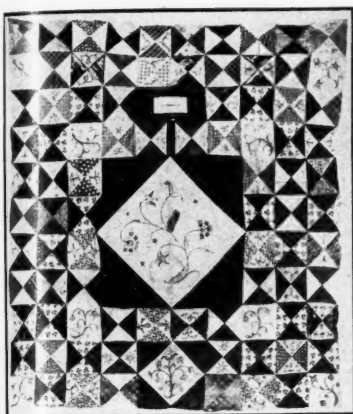
Back was a who pres over the ing youth quilting day. Th often tha at, verba remnant mother k unwanted box, and such thir Two q to grand making triangles before 18 whose na The patch ful print light and striking pieces ar designs. Exquis es the b green co quilt. It Hughes l Washing The delio of this q ble quali These Martius tstitution and adm Archaeolo of Colum

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## Patching the Time Away . . .

By BARBARA M. SMITH



Historical quilts

Courtesy Campus Martius Museum, Marietta, Ohio

Back yonder when grandmother was a superior kind of homebody who presided, in matriarchal fashion, over the family hearth and the trying youth which belonged to others, quilting was of the essence of her day. The patch that nowadays more often than not is scorned and scoffed at, verbally and visually, was then a remnant of beauty. For when grandmother busied herself, there were no unwanted stepchildren in her sewing box, and in the end, there was no such thing as an "ugly" patch.

Two quilts from Ohio bear witness to grandmother's industry and home-making genius. The first, of pieced triangles, was made in Connecticut before 1804 by Sally Howard Bailey, whose name is worked in cross-stitch. The patches are made of quaint, colorful prints and the combination of light and dark backgrounds provides striking contrasts. The plain muslin pieces are decorated with embroidered designs.

Exquisitely quilted muslin furnishes the background for the red and green compass pattern of the second quilt. It is the handiwork of Isabel Hughes Perry (Bucey), a resident of Washington County, Ohio, in 1840. The delicate and interesting texture of this quilt is one of its most notable qualities.

These quilts are now in the Campus Martius Museum in Marietta, an institution owned by the State of Ohio and administered by the Ohio State Archaeological and Historical Society of Columbus.

What we Machine Age Americans regard as somewhat of a feat, we suppose grandmother, who rejoiced at length over a little trifle such as the sewing bird, took in her everyday stride. Though perhaps such words as these by Thomas Hood consoled her, if only a little: "With fingers weary and worn, With eyelids heavy and red, A woman sat in unwomanly rags Plying her needle and thread — Stitch! Stitch! Stitch!"

## The Romance of Rugs

By D. TUDOR HARRELL

We sleep, but the loom of life never stops; and the pattern which was weaving when the sun went down, is weaving when it comes up tomorrow.

—Henry Ward Beecher—Life Thoughts

Of all the arts, none has probably been closer to the lives and history of people than weaving. Patterns and designs told stories of war and love that swept away nations, of kingdoms that rose and fell, the conflict between light and darkness, life and death and immortality. Songs and stories have been immortalized through woven fabrics, together with historical accounts of state, religious and romantic ceremonies.

At just what period the loom was first used is not on record, but we know that the art of weaving is one of the most ancient industries. It has been said that Hebrew women were the first weavers, and yet other authorities trace the art through the land of the Pharaohs to Northern

Africa, Southwestern Asia and into Aryan civilization.

There is a legend that Naamah, daughter of Tubal-Cain invented the process of weaving threads into cloth. History, if you prefer, shows that Sardanphulees, ancient Greek King, was often seen in women's garb carding purple wool from which his wives fashioned rugs for the palace floor. And it is Homer who pictures Helen of Troy setting the story of the war in the woof of her web, and with Virgil, he records that rugs were laid under the thrones of kings, or upon chariot horses. In the writings of Pliny we find some of the money values of these ancient rugs. Music encompasses references such as these, too, as in the ancient Hindu hymns which chant of this race of people making textile fabrics of great beauty. It is known also that Akhar, Emperor of Hindostan, was a teacher of the art of weaving in India.

Through the years the loom was not materially changed from the time when the priests of Heliopolis decorated their shrines with gorgeous carpets and Delilah wove the hair of Samson with her web and fastened it with a wooden pin. In all ages, rugs have been used in religious rites. Early records describe their use on the holy cars of pilgrimage to Mecca and throughout the mosques of the Orient.

Oriental have always been devoted to symbols and it is only natural that they should weave them into their fabrics. An account of Oriental symbols used in rug weaving might be interesting . . . asp: intelligence;

(CONTINUED ON PAGE 51)

## QUILTS & QUILTING

MACHINE QUILTING. Average size quilt, \$3.50. Expert workers. — Ruth Dodd, 605 North 7th, McAllen, Texas. Jan121

AN OLD QUILT, over 100 years. Never used. Steps to altar pattern, larger squares red, rest old fashioned cotton prints, fairly dark; lining older, bark dyed cotton, yellowish orange. \$100. — Mrs. Elmer A. Glover, 37 Spring Street, Dover Foxcroft, Maine. Jan123

## RUGS

HAND-BRAIDED all wool rugs made to order. Also materials dyed, cut with instructions for making. Send 25 cents for braid sample, swatches, and information.—Ethel Hull, 2506 N. Cheyenne, Tulsa 6, Okla. Jan142

## WOVEN FABRICS

QUAINT CALICOS by the yard; all colors. \$1 per yard; 10 yards or more. 80c per yard.—Wind Bells Cottage, 720 Eighth Street, Hermosa Beach, Calif. Jan1802

## HOOKE RUG DESIGNS & SUPPLIES

KAPPY NEAL

1316 Cumberland, Little Rock, Ark.

60" Burlap, \$1 yd.; Binding, 10c yd.; Needles, \$1 Postage Extra - Send Stamp for List





# Antiques

## The Traditional in Home Decorating Victorian — 1830-1880

By ETHEL HALL BJERKOE\*

As I said last month, by 1830 classicism in America, as abroad, was followed by romanticism. In England at this time decorative taste had dipped to a very low point. These were the days of the Brownings, George Eliot, Dickens, Thackeray and

Ruskin. Articulate and intelligent as they were, they, too, seem to have accepted the fashion of the period without question. As far as household styles were concerned, they were followers rather than leaders.

This romantic movement had begun in England with Horatio (Horace) Walpole, 1717-97, and his Gothic Villa, Strawberry Hill, and was furthered after 1800 by such men as Byron, Shelley and Scott — true romantics. But Ruskin gave it its final and greatest impetus when he returned from Italy enamored with Gothic architecture.

In America several economic fac-

tors were involved in this turning away from the classical to a ready acceptance of the romantic. America had expanded enormously. Before 1850 her population was predominantly of English stock but at that time immigrants from all over Europe poured into the country to fill the need for cheap labor in the growing mills and factories. Until the middle of the century, the economy of the country had been largely on an agricultural rather than an industrial basis. About then, however, and especially after the Civil War, industry developed at an astounding rate, and with it a society based upon the profits of commercialism. The Colonial tradition and culture were swept away before this industrial expansion and following the Civil War the entire country was dominated for a very long time by the industrial north. Then, too, money could be

—○—  
Victorian in the period.  
The interior of a  
fashionable Connecticut  
Home.  
circa 1870  
Courtesy of  
Mrs. Arthur Taylor Gillette



made so easily that the vast majority possessing it had little cultural background, no education, small experience in handling what they had so quickly acquired, and eager for every new conceit and fashion, especially if it had come from abroad.

In spite of this new industrial development and a new social order, much more aggressive and individualist than in earlier periods, fashion in architecture, furnishings and costumes was still sought abroad. And in spite of protested freedom from English domination, the period has been assigned the name of the English ruler, Victoria.

Before 1850, there had persisted in America, in lessening degree, a code of restrictions regulating to a marked extent the lives and customs of the people. The builders and carpenters, the cabinetmakers and other artisans had followed certain precedents in their various trades. In architecture, for instance, even though the builders and carpenters were not specially trained in the subject, the buildings they constructed were along good architectural lines since they used the many books of building designs as their guides. Workmen had been satisfied to build well without trying stunts of their own. But by 1830 every man in America knew he was an individual — and a really important individual — and wanted to show the world! And how better to do it than in building and furnishing his house? And so he let his rancy roam far and wide. The country became dotted with Italian villas, Moorish cottages, Swiss chalets, the Queen Anne cottage of William Morris of England and the sad-looking houses of Charles Locke Eastlake, F. R. I. B. A., also of England. Eastlake published a book entitled "Hints on Household Tastes" which preached the "honest use of material", a cliché adopted by many exponents of the "modern" ranch house of today as having originated with them.

From out of this conglomeration of house-types, two designs emerge; the Victorian Gothic and that based upon the contemporary French Renaissance. It is not possible in this article to go into a lengthy description of these building types. Suffice it to say that the English Gothic novel, the influence of Ruskin, and the publication of Andrew Jackson Downing's "Cottage Residences" all played their part in popularizing this style with its steep roof, gables, latticed windows, vine-clad caves, and, of course, a view. It was given further sanction by Washington Irving who remodeled Sunnyside at Irvington on the Hudson in this manner.

Contemporary with this picturesque cottage was the mansard-roof building of French Renaissance inspiration. Survivals of this style today are the brownstone houses of New York City which were built by the thousands, many of them still standing. Throughout the countryside, too, one will see many of these spacious mansard-roof houses built at that time—the fashionable manor house of



Victorian As We Interpret It Today

Courtesy of Harold de Groff

—O—

the mid-nineteenth century; still charming and stately.

Next came the mansions of upper Fifth Avenue, New York City and Newport, Rhode Island, designed by Richard Morris Hunt, using the chateaux of France as his models, but there were the homes of the tremendously wealthy few. Neither must we forget to mention Henry Hobson Richardson, another of the many Americans of his generation trained at the Ecole des Beaux Arts, Paris, who after the financial debacle of 1870, forsook the Victorian Gothic for the Romanesque with its square towers and solid masonry.

Naturally, there were some builders during this period and some homeowners who did not succumb entirely to the wave of vulgarity, but they were few and far between. The average builder whose only guide was whimsy and a desire to be different was even helped along his downward course by the industrial development of the age. The scroll saw came into use and this enabled the homeowner to ornament his house within and without with elaborate brackets, panels and trim of scrollwork. And the

rapidly growing ironworks provided him with cast iron of all kinds to be used on the house for balconies, balustrades, trim and ornaments and for garden seats and garden animals. Every garden of any importance had its stag or barking dog!

Within the house, whether it was a rustic cottage, an Italian villa, or a brownstone front, the general effect was the same. Gone was the lightness and spaciousness of the Federal period and the rococo comfort of the Colonial. The Victorian interior had a somber, heavy feeling in which woodwork was of mahogany, black walnut, or perhaps stained cherry. The most popular interior colors were dull brown, deep blues, strong reds, and greens, and after 1859 a new color named magenta was added to the list, so called after the important battle of that year in the Italian war.

The power loom had been developed and this made carpets and rugs available to everyone. After 1850 practically every home had carpet from wall to wall, usually ingrain with large floral patterns. Stoves were now available, but there was usually a fireplace in each principal room — a fireplace considerably smaller in size, of white or black marble with

\* Author of "DECORATING FOR AND WITH ANTIQUES," Doubleday & Co.

back and sides of cast iron and with an iron basket for burning coal.

Window draperies were elaborate and heavy. Lace curtains from Birmingham, England, covered the windows. As early as 1830 the massive American Empire furniture was competing for popularity — and losing — with that showing the Gothic influence and after 1840 the rococo Belter. Much of this new furniture was made of black walnut and upholstered with horsehair. The Jacquard loom was developed, and this caused the market to be flooded with much inexpensive material in com-

plex patterns for decorative purposes. Broad stripes, large florals, and huge medallions were popular. Wallpapers were heavy in design and color and often embossed to represent leather. Plumbing had been lately introduced, and the homeowners were proud of their bathrooms with the huge marble wash basin and the tin tub encased in varnished wood. Ceilings were high and the gloom of city rooms was but slightly lessened by flickering gaslight; a feeble murky flicker having none of the charm of candlelight or even of that from oil lamps.

Let us take a description of a typical parlor in an average home of the period, a parlor kept tightly closed except on very special occasions as pictured in "Decorating For and With Antiques." "The woodwork is dark and shiny from many coats of varnish, the paper gay with a garden of flowers. The floor is carpeted from wall to wall with an ingrain carpet with large sprays of roses. The windows are smothered behind coarsely woven lace curtains from England and swathed in dark green draperies and swag bordered with little yellow tassels. From the ceiling hangs an oil lamp with flowered shade and sparkling prisms. Gas is not yet available in this village. In one corner is a reed organ, the pride of the household, and, awaiting the family musician, a whirling organ stool unholstered in red plush. Over the black marble fireplace hangs a portrait of an ancient dame. On the marble shelf is a collection of Staffordshire ornaments, and at either end a Bristol vase containing dried flowers. The furniture is of black walnut, upholstered in horsehair. There is a sofa, with many fancy-work pillows, and a Paisley shawl, an armchair, several sidechairs, and a platform rocker. Under the hanging lamp in the center of the room there

is a round marble-top table holding a musical picture album, some seashells, and many other ornaments. Embroidered or crocheted antimacassars decorate each piece of furniture, and an elaborately embroidered and fringed scarf hangs across the bamboo easel in one corner with its life-sized picture of a child. The walls are hung with innumerable pictures, cross-stitched mottoes, family portraits, and some Currier and Ives prints. And over all is the faint odor of sweet-smelling potpourri from the several rose jars filled or added to each summer."

And how do we interpret this confused period today? Next month our article will be Victorian As We Like It. As I have said in my book "Whether you like Victorian or not, it cannot be denied that it was the most lusty, perhaps the most human era of the American scene. It ran its course in a manner not unlike the life of a person, beginning as a rollicking young lady of the Frohlich's syndrome type, rather plump, but certainly intelligent. As the period ends this young lady has developed into an unseemly old woman with false curls of a questionable reddish tinge, much paint on her cheeks, well-padded hips and bosom, and with a penchant for overdressing."

## LOGGAN PRINTS

(CONTINUED FROM PAGE 33)

an important and also an inexpensive addition in the private collections of those who find buying old prints a pleasant pastime. (Many Loggan prints can be purchased for a price of \$2.50). For those individuals who desire congenial architectural prints to hang on their walls, nothing could be finer than Loggan college prints, each of which is an excursion into the 17th century, has quality of style and is attractive to look at.



Architectural print by David Loggan (1690)

## MARGARET M. HUBBARD Derry, New Hampshire

Bro. & wh. Staffordshire cov. gravy tureen, round, scalloped edges, scroll handles, prob. Peruvian Hunt pattern, fine. \$15.00  
China lamp base, Pansy dec., 7 1/2" diam. 12.50  
Gilt Banquet lamp, green dec. shade, fine. 18.00  
Teapot, creamer, open sugar, quad. Pl. good 10.00  
Gorham silver plate 6 hole rect. tray for caster bottles or wines, handle. 5.00  
Fr. 6 1/2" brass candlesticks, old and fine. 3.00  
Good Luck Billiken bank, brass tipped. 3.00  
Scuttle shaving mug, maroon color, fir. dec. 6.50  
Stereoscopes, each \$3.00; 100 views, all photos, some comics. 4.50  
Iron pan for baking corn bread sticks. 2.50  
Snakekin shaving stick, brass tipped. 5.00  
Walnut marble top commode, 1 long drawer, 2 below & door, marble fine, photo. 22.50  
Walnut marble top bureau, 3 drawers top, 2 long drawers below, brass handles, marble white & fine, photo. 30.00  
Large china jar, 9", violet dec. fancy handles 4.00  
Prices include crating. Transportation Extra.  
No C. O. D.'s. Photos 20c. Stamp for reply, please.  
Only small items shipped Parcel Post. Jax

## THE OLD PLANK ROAD ANTIQUE SHOP

MISS SARAH INGRAM — South Hill, Virginia

Rare find in Ivy in Snow, true pattern, ivy sprays covered with bright old gold, most attractive on any stamped ground, good in good condition; footed 3 1/2" water pitcher \$10.00; 5 tumblers, each. \$4.00  
Patched Daisy covered butter. 5.00  
Pair vases, petalware blue opaque Bristol. 16.50  
3 Diamond Thumbprint 3 1/2" honey dishes, each 3.00  
Frosted Artichoke 9 1/2" bowl, 4 1/2" deep. 10.00  
Blue milk glass dish, 8 1/2"x8 1/2", shape of maple leaf. 6.50  
Barley covered butter. 5.00  
Slax cruet, tank and rose coloring, raised Northwood pattern, clear raised stopper. 12.50  
6 Marked Austrian china suit dills, pale green, gold lined, set. 3.50  
Milk glass square syrup jug, Millard #128, Oak Leaf, Acorn pattern, applied handle, good top, original color trim. 8.00  
Wine set: clear cruet, stopper, applied handle, 1 1/2" tall, wine quart color band, white and gold trim; 2 matching 4" flaring wine; set 11.50  
7" Sterling serving fork, pearl handle, acid tax 4.00  
Cobalt blue sipper, beading, Cuban heel. 3.00  
8 1/2" Amber pitcher, inverted Panel, pontil, applied handle. 6.50  
Blue Beatty Honeycomb: rare emerald tint creamer; Bohemian runnings; colored wines. Write wants.  
Transportation Extra — No Reproductions Jax

## THE CURIOSITY SHOP Curwensville, Pa.

1. Turkey platter, Limoges, France, 18 1/2"x13" flowers \$12.00
2. Turkey platter, Royal porc., 19x16", blue & white. 15.00
3. Star glass paperweight. 2.75
4. 8 Eye glass cases. 1.75
5. "The National" cloak & suit catalogue, 1918. 3.00
6. Fr. wooden shoes. 3.50
7. 6 Heavy amber glass plates, 8 1/2". 12.00
8. Amber glass two paned deep dish, 6 1/2"x5 1/2"x2". 12.00
9. Milk glass footed sauce with fern. 3.00
10. Large blown opaque Easter egg. 2.00
11. Lovely glass punch bowl. 6.50
12. Caramel glass pedestal butter dish. 13.00
13. Montgomery Ward catalogue, 1916. 5.00
14. Tea Leaf platter, 13x9". 2.75
15. Lot 1 blue & white Staff. & English dishes. Write for list.

Send Parcel Post & Stamp.



## THE ROMANCE OF RUGS

(CONTINUED FROM PAGE 47)

ass: humility; bat: duration; bee: immortality; beetle: earthly life; blossom: life itself; boat: serene spirit; butterfly: soil, beneficence of summer; bird: spirit; crescent: celestial virgin; crocodile: deity; dove: love; eagle: creation; egg: life; feather: truth; goose: child; hawk: power; jug: knowledge; leopard: fame; lion: power; lizard: wisdom; lotus: the sun; owl: wisdom; ox: patience; palm tree: immortality; pig: kindness; pine cone: fire; sail of vessel: breath; serpent: desire; sword: force; and wheel: deity.

Rugs are valued according to the skill of the artist or designer, as are paintings. Many take years to complete, as the artist works by hand tying the colored yarns. Only the finest wool, with a long fiber, is used.

A list of the most common hand-woven Oriental rugs includes the Caucasian, Chinese, Indian, Persian, Turkish and Turkoman. The Caucasian rugs are of detached natural motifs on lattice and fret ground in either soft or the barbaric colors. The pile is usually wool, the warp and filler following no specific rule.

The Indian rug is usually a connected floral design, sometimes of bird and animal life. For the most part, the pile is wool and the warp and filling, cotton.

The Turkoman, with its detached geometric design in deep brown, red, yellow and white, includes the Afghan, Beshire, Bokhara, and Baluchistan.

The study of Turkish rugs shows they are of conventionalized floral design, a series of detached ornaments used in the Eastern Turkish District and geometric designs in bold colors in the West Turkish or Kurdistan District. The pile, warp and filling are usually wool.

The most valuable Persian rugs come from the district of Kurdistan also, and their designs are connected florals, often intermingled with bird or animal life motifs. Their patterns do not show a uniform ground of flowers, looking more like a field of wild flowers. They are woven on a simple frame on which the warp is stretched. The woof, or cross threads, are short and are woven into the warp with the fingers, without the use of a shuttle. A kind of comb is pressed against the loose row of cross threads to tighten it, and the weaver sits with the back of the rug toward him. Thus, he depends solely on his memory to produce a perfect pattern!

Weave the warp and weave the woof,  
The winding-sheet of Edward's race;  
Give ample room, and verge enough  
The characters of hell to trace.

—Gray—The Bard—Pt. II

Please mention HOBBIES when  
replying to advertisements



(See Page 17)

These illustrations were used on  
four different types of advertising  
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companies.

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Antiques

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1. FOUR MAHOGANY SIDE CHAIRS. Top and splat deeply carved with flowers and foliage. Elegant, and structurally sound. Set crated. \$135.00
2. PAIR OF TIGER MAPLE FIDDLEBACK CHAIRS. Deep top splat, cane seats. Excellent example of this type of chair. Pair crated. 75.00
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4. SHAVING MUG. Decorated with name H. A. PENNIMAN in gold lettering and colored picture of ENGINE, and COAL CAR lettered with M. & W. R. R. (Montreal and Well's River Railroad). 29.00
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We match china—what do you lack in your set?  
We buy china—what do you have for sale?  
We want to buy Haviland, Noritake, Bavarian and English china—from 1 piece to a set. No item too small to buy. We especially want Clover Leaf, Autumn Leaf, Ranson and the patterns with names in Haviland.

WRITE NEEDS &amp; WHAT YOU HAVE FOR SALE

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- Beautiful patterned lamp, reflector, bracket. 7.50
- Two brackets, no reflectors, ea. 4.25
- Old Iron paperweight, 3½" reclining dog on 5" flat base. 6.50
- Green German jasper match, white cupids, \$5.00; same, in elaborate 4½" round box, \$9.00; 3" box. 3.75
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- Three penny candy Hobnail cups, for. 1.75

Transportation Extra — No C. O. D.

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## VIOLIN

Famous Antonio Stradivari, date of origin, about 1703. Because of a death in the Riley family, owners of this remarkable example of the violin maker's art are offering it for sale.

Interested principals may see it by appointment only.

Contact: ANDREW J. RILEY  
Box 3 — Seven Stars, Pennsylvania

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## H. M. BAKER

### Wickford, Rhode Island

**RHODE ISLAND PINE LOWBOY**, an extremely rare piece made c. 1790 in country. Heppelwhite styling with clear handplaned New England pine interiors, the drawers hand dovetailed front and rear, and full mortised and pegged joinery throughout carcass. An early lowboy in this wood is more than one ought hope for, and this one is structurally in mint condition, one hundred percent original and with original brasses intact. Size of top 17x31", height from floor 29 3/4". Please write for any further details you may desire.

**MAHOAGANY SEA CHEST**, 42" long, 17" high, and 19" in depth, with nice chest lock, most unusual in this wood and probably made for a clipper Master originally, \$24, in the rough, fine and sound.

**PINE HEPPELWHITE LAMP TABLE** has 18x20" top and is of full mortise and pegged joinery, perfect delicate styling, made c. 1795, \$27 in the rough, all original. An exceptionally lovely piece.

**PINE DROPLEAF SEWING STAND** with 18x18" top and 8" leaves, turned legs. It is \$24 in the rough, and you'll hunt a long time to find another.

**SLANT TOP** or Gov. Winthrop desk, made about 75 years ago by a country cabinet maker of light woods; probably pine and ash. It has four full drawers in base, twelve little drawers plus two pigeonholes in interior, pulleys to support the lid. It is 30" wide, perfect small size, and it has a real load of old finish on it that you'll be encouraged to remove at our price of \$55. A pretty desk that looks much earlier.

**PEWTER 8" DISHED PLATE** with pewter deep 8" warmer with ball handles, made by Cocke, 7 marks \$11.

**PEWTER 5" PORRINGER** with ornate handle, marked by Bush, clean, good, and untouched, bargain, \$27.

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**ORNATE BANQUET LAMP BASE**, 24" high, fluted front and foot, onyx column, \$12 and has plenty of gum and grime on it, just as removed from an attic. Another, about same, 20" high, for \$9.

**QUEZAL MARKED** tulip lamp shades, 2 1/4" base flared 4" tops, three on hand, gorgeous, each \$2.50. A 12" umbrella shaped Quezal, same color, for \$11.

**CPAL SWIRL** Angle Lamp Chimney, scarce, just \$5.

**EARLY PINE TAVERN TABLE** with 25x30" one piece top, perfect square tapered legs with reed molded corners, and reed molding at edges of the apron. Made c. 1790, it needs minor repair at the apron joints, and has paint to remove. You'll not, however, ever duplicate this at \$29.

**HABBIT EAR ARROWBACK** comb back rocker, has thick well shaped plank seat, delicate scroll arms and the extremely rare little high comb above top rail. Made c. 1810, comfortable, sturdy, and all refinishing ready for use. It is \$59 and I don't you can find a duplicate at any price.

One of the country's top dealers once remarked that "there are more fine pieces in Rhode Island right now than have ever been found in the rest of the country." No other original source equals New England for early American things, but we also unfortunately get the world's poorest prices for our finds. A letter stating your needs in detail could place you with the dealer who has just told us, "The lamp is lovely. It came thru just fine, thanks to your wonderful weaving". Of course you ought to be in touch with us, for if it was ever made in New England, we'll be able to help you—promptly, courteously, and at a sensible price.

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- Jewel-like Baccarat Amberina Swirl cigarette box. . . . . \$15.00
- Small copper lustre pitcher with raised figures. . . . . 13.50
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- Low, ribbed, footed white Ironstone bowl, perfect. . . . . 12.50
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- Stubbs, Pair Mount near Phila. plate, 10 1/2". . . . . 27.50
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- Milk glass Double Love: creamer, spooner and covered butter. Belknap Plate. 50-12. . . . . Write
- Viking clear sauce dishes, creamer & compote. Write
- 2 Bakewell Page & Bakewell tumblers, McK. Plate 50-12, ea. . . . . 12.50
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- All Proof and Guaranteed - Transportation Extra.

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Express Extra — Satisfaction Guaranteed

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- A beauty. . . . . 32.00
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## OLD PARIS ANTIQUES & INTERIORS

1830 Westheimer, Houston, Tex.

Imari plate, 8 1/2", old cobalt and brick colors, \$4. 34-piece bone china flow. blue pattern set. Marked royal Siametuk, Nippon set \$14. 3 Old Alkard cups & saucers, set \$3. Set old Willow-ware, John Stevenson, consisting of 8 1/2 x 11" platter, 8 1/2" bowl, 3 8" plates, 6 1/2" plates, 6 3" plates, the lot \$12. Set old Wedgwood Willow-ware: 6 1/2" soup plates, 9 8" plates, 10 9" plates, 4 1/2" bowls, 5 tea cups & saucers, 3 6" bowls, the lot \$25. Set Willow-ware, old W. Adams: 11" platter, 4 5 1/2" bowls, 6 6" bowls, the lot \$12.

### FURNITURE

Light fruitwood, ebonized trim, classical lines, circa 1850. Biedermeyer vitrine bookcase, 61" high, 50" wide, 10 1/2" deep, \$125. 3-Panel gilt wood French screen, swath of arrows in top of center panel, 21 1/2" per panel, 55" high, \$45. Early Am. pine corner cupboard, 7 1/4" high, 3 6" wide, with glass door front, solid wood door bottom, \$65. Nest of 4 Chinese lacquer tables, old brown - gold decorated, top 21 1/2" x 21 1/2", 28" high, set \$45. Adams style, old gold marble top console, charged ram's heads & festoons, inlaid, 46x18", 38" high, \$125. Heavy mahogany better type "hallway" chair, from Canada, back 40" high, \$25. Hanging mahogany Chippendale fretwork trim med. chest, with drawers, top of desk, probably, 32x10 1/2", 20" high, \$25. Papier mache Victorian occasional table, painted flowers and shell inlaid, 18x24 1/2", \$25. 3-Piece gilt wood, Louis XVI square buckram side parlor set, consisting of 2 side chairs and settee, set \$75.

### SILVERPLATE

21" French sil. plated, graduated base, column type oil lamp, with Waterford type crystal, cont. \$25; another similar to above, 23" high, \$55. French cup, tureen, 11" diam., 7" high, \$20. 2 Pairs French footed plate warmers, 13x4 1/2", the lot \$25. French hammered footed compote, 20x14 1/2", \$12. Pair French 2 1/2 x 3 1/2" compotes, fruit dec. embossed, \$12. French 10" wood handled coffee pot, \$12. Chinese sil. stocks, under coral tree. 12x9", on base, \$45. French footed 3 1/2" sauce dish, \$10. English 10x7" teapot, fluted and Georgian design, \$15. English teapot, footed, Georgian design, 9 1/2", \$15. French footed pierced edge compote, 10x14", \$8. French pierced edge dish, 5x3", \$6. Pair 3" goblets, \$8. Georgian shell dec. Sheffield 5 1/2" sugar tong \$6. Set 4 Sheffield spoons, 4", set \$10. Pair Georgian "real scuttlie" type spoons, 3 1/2", \$10. English 7x3 1/2 x 5 1/2" 3 crystal bottle cruet set, \$10. English 1 1/2" cane handle, \$2.50. Pair French 2 1/2" tea cups & saucers, etched etinal, \$10. Pair Sheffield toast racks, 2 1/2 x 3 1/2", \$10. Set 4 French 6 1/2" octagonal shape plates, set \$10. French 7 1/2" butter dish, \$4. English 6x5 1/2" jam dish, \$4. Pug Dog head shape drinking hut cup, from Virginia, 5x3", \$12. English cov. vegetable dish, ribbed, 6 1/2 x 5 1/2", \$12. English 5 1/2 x 11" ribbed water jug, ebonized handle, \$12. 8" French plate, 5 1/2" high, \$4. 10 1/2" plate, \$5; 12" platter, \$8; 14" platter, \$7; 9 1/2" platter, \$5; 10" platter, \$5. English footed jardiniere, 10x5 1/2", \$8. French coffee pot, Louis XVI style, 7", \$10. Pair 10 1/2" embossed flowers French candlesticks, \$15. Pair Sheffield Ribbed Fern pots, 3 1/2 x 3 1/2", \$20. English 5" cruet, 3 crystal bottles, \$10. English 6 1/2" crystal bottle cruet set, \$10. English 7 crystal bottle cruet stand, 7 1/2", \$15. English 8 1/2 x 5 1/2" 2 crystal well inkwell set, \$12. English 3 Baccarat bottles inkwell set, 10x6 1/2", \$20. Pair green painted candlesticks, 7 1/2", wired, \$10. Black & flowers galiered tray, 6 1/2 x 10", \$5. Red painted flowers tray, 15 1/2 x 8", \$5. Pair green painted flowers coasters, 4 1/2", \$2.50. Yellow painted flowers tray, 8x13 1/2", \$5. Pair 7 1/2" yellow flowers coasters, \$4. Lot of lacquer accessories, Japanned glove box, gold dec., 10 1/2 x 3 1/2", \$5. Heart-shaped black lacquer box, gold dec., 3 1/2 x 4 1/2", \$4; another same colors, 3 1/2 x 2 1/2", \$4; red lacquer, \$4. 2 Papier mache Chinese dec. boxes, 2 1/2 x 3 1/2", \$8. Papier mache shell inlaid box, 6 1/2 x 1 1/2", \$4. Painted string receiver, 2 1/2", \$2.50. Cov. papier mache box, 2 1/2", \$2.50. Sil. inlaid papier mache box, 3", \$4.

### HERMAN C. FENN

1501 Campbell Road, Houston 24, Texas

- Cranberry Hobnall prism hanging lamp, matching font, wired, polished & lacquered. . . . . \$150.00
- Repousse, quad. plate, 10-cup, silver coffee pot, flower finial, lovely. . . . . 40.00
- Leath. bound English Bible. . . . . 45.00
- Printed 1770. . . . . 17.50
- French court scene tapestry, 27x42", signed Marchetti, faded. . . . . 17.50
- Player Piano Rolls, lot of 27. . . . . 5.00
- 32" Red satin GWTW lamp, wired, beautiful. . . . . 65.00
- 32" Walkure German bisque doll, comp. body. . . . . 25.00
- 34" A16M German bisque doll, comp. body. . . . . 36.00
- 34" Handwerker German Bisque doll, comp. body. . . . . 35.00
- 5 1/2" Blonde China head curly hair (boy type). . . . . 25.00
- 6 1/2" Blonde Pauline china head. . . . . 22.50
- WANTED: 12" GWTW globe, blue background with pretty roses. . . . . Jap

**TRAILSEND ANTIQUES**

Box 45,

E. Marion, Long Island, N. Y.

THOUSAND EYE: clear toothpick holder, \$2.50; pair salt & pepper, \$3; celery, \$7; milk pitcher, \$10. 3-Knob type: spooner, \$4; celery, \$8; covered sugar, \$10.  
THREE-FACE open compote, one etching re-ground, \$15.  
WATERFORD pitcher, authentic, 2 sm. mugs, \$20.  
POLAR BEAR pitcher, \$30. Edward VII Coronation mug, \$5. Gibson Girl plates, \$3.  
HONEYCOMB: 2 Grant celeries, suitable for mantel vases, \$15. An 1885 water pitcher, \$7.50; spooner, \$2; goblets, \$1.50; wine, \$1.25; covered compote, reclining lion on lid, \$6.50.  
GOBLETS: Paisley, \$2.50; Pillar & Loop, \$2.50; Argus, \$2.50.  
5 Lovely Swirl Crystal plates, R. W. L. Plate 163, the lot \$15.  
60 Assorted picture ad cards, 1880-1900, \$2.  
Currier & Ives large folio, Gray's Elegy, black and gold frame, few stains, \$15.  
SHIPPING EXTRA JAD

**NELLIE S. DAUER**555 Salt Springs Road,  
Syracuse (3) New York

12 7" "R. W. Bavaria" plates. Lace and medallion six sided borders. Well cov. Dresden fir, centers. Each.....\$ 5.00  
Wedding Band, fruit final: teapot, covered sugar and 3 closed handled cake plates. Much gold. Lot.....20.00  
Nice medium size divided dish. Colorful flowers and lots of gold and scallops.....15.00  
Gorgeous cut glass covered butter dish.....18.50  
9" Strawberry Diamond & Fan early C. G. bowl.....15.00  
Matching tall celery. Lovely for vase.....8.00  
Pr. early heavy pressed gl. Diamond & Fan PBG LAMPS. Brilliant, perfect and complete 40.00  
Early open Moss tea set with blue flower sprays.....Write  
Exquisite early frosted Sandwich one lily EPERGNE. Gold bordered with gold marked snake coiled round stem of lily. Always kept under glass dome.....25.00  
jac

**RED HOUSE TREASURE SHOP**

U. S. Vi. 4

Castleton Corners, Vermont

1. OLD LONGPORT china 2-qt. covered soup tureen with original matching ladle. A real beauty.....\$20.00  
2. OLD PINK LUSTER cup & saucer with copper luster trim.....5.00  
3. BEAUTIFUL OLD half shade china lamp with wild rose decorations.....20.00  
4. OLD BLOWN enameled water pitcher with 5 matching tumblers, violet decorations.....17.50  
5. DAISY & BUTTON X Bar clear compote, open high foot.....5.00  
6. OLD BLUE DAISY & FERN, Rebecca type water pitcher.....12.00  
7. RAINDROP pattern, clear finger bowl.....3.00  
8. ROYAL BAYREUTH china tomato mustard.....2.75  
9. OLD HANGING LAMP with pretty decorated chimneys.....8.50  
10. OLD END OF DAY candy dish with applied blown legs.....10.00  
TRANS. EXTRA — STAMP FOR REPLY JAC

**VICTORIAN HOUSE**

36 Marsh St., Dedham, Mass.

Mrs. Marquerite Leander

Tel. DE 1705

A Happy and Prosperous New Year

1. Porcelain clock, impressed Wedgwood, Darby dec., rare, \$75.  
2. Signed Rockwood painting on porcelain, rare, 8x5", framed in a double frame, \$30.  
3. Chantreuse Webb cameo 9" vase, deeply cut, \$65.  
4. Tiffany goblet, green stem, horizontal opalescent bowl, \$20. Other pieces of rare Tiffany, Aurene and Kew Blas.  
5. Webb cased finger bowl, footed, pale pink to rose, coraline dec., \$35. Other pieces of Webb Satin, Peachblow and cameo.  
6. Rare Burmese candlestick, \$30. Write wants. Other Burmese pieces. Also Peachblows, Satin M.O.P., Amberina, French cameo.  
7. Pointed antique sterling, initial (D): 12 fish forks, 12 fish knives, 12 ice cream spoons, 12 fruit knives; hollow stems; 16 salad or dessert forks, ea. \$2.50.  
8. Amberina chimney, \$20.  
Choice pieces in art glass. Write wants. I may have it, if not I will find it. Most of the art glass, came from New England. Why not buy from the orig. source! JAC

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Phone: Irving 8-5719

1. Walnut cupboard, beautifully refinished, excellent condition. Two single glass doors for top, not shown, \$165. Soup tureen, solid, 3-Pc. Bavarian coffee set, \$19.50. 6 Demi-tasse c/s, Shelley Eng., \$17.60. 9-Pc. cannister set, Czech, \$8.50.
2. Empire table, refinished, mahogany, \$38.50. 4-Pc. demi-tasse, \$45; coffee urn, \$40; covered dish, \$18.50. All pieces, newly realigned, price includes tax.
3. English comb-back chair, beautiful original finish, \$62.50.
4. Tea set, marked L. S. & S. Limoges, France. Each piece of white china is brushed with an inch wide gold band. The teapot, creamer, sugar, oval dish and six saucers are scalloped. The handles of the six cups and the serving pieces are also gold. Exquisite and perfect. Only \$48.
5. 6 English Blue Willow dinner plates, \$12.
6. Haviland Limoges Fish set: platter 22 1/2" and 12 plates. Scalloped edges, gold and silver floral sprays (very fine and lacy) on a reddish brown border, graduating toward the center to a salmon. Loveliest I have ever seen, \$55.
7. Two Student lamps, singles, all refurbished, original white shades, not wired, \$38.50 each.
8. Bavarian china, scalloped edges with double gold band, open rose patt., pink and violets, old and fine, 80 pieces, \$125.

All pieces proof unless otherwise stated. Transportation and crating extra.

List your wants with us. Fine selection of early American furniture. JAC

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168 Phenix Ave., West Warwick, R. I.

MRS. J. FOSS MAGOON

Amberina vase, 7 1/4" ruffled top, deep color.....\$20.00  
Shell & Seaweed Etruscan spooner, shell handles.....15.00  
H.P. irregular shaped tray, wide gold bands daffodil-sprays.....6.50  
ECG CUPS: Cable \$7.00; Hamilton \$6.00; M. W. Beaded Swirl.....3.50  
GOBLETS: Comet \$10.00; Cable \$10.00; Palmette \$3.50; Beehive.....2.00  
K.P.M. cov. box, about 3 1/2 x 3", pink & gold.....17.50  
MUGS: Franklins Maxims, 2 1/4" \$12.00; Royal Doulton, 3" coronation king, Edward XII, 1902 \$6.50; K.P.M., violets, 2 1/4".....5.00  
Bellflower lamp, 8 1/2", marble base, brass standard.....25.00  
Blue spatter teapot, 10", old.....25.00  
Cacova plates; 2 10 1/2" green with pink centers; 1 9" pink in green centers. Each Pr. basketweave miniature lamps: 1 pink, 1 blue, chimneys, no shades. Pair.....25.00  
Red Block with fan water pitcher.....15.00  
Transportation Extra — Stamp for Reply JAC

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Burl walnut Loo tables, \$110-\$140.  
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Mahogany wash stands, \$60 up.  
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Box 305, Brockton, Mass.  
Lovely deep pink satin glass rose bowl.....\$10.00  
Brass sewing-bird, patented Feb. 1852.....6.50  
Old pink lustre c/s, with Seal of the Ancient Order of Odd Fellows on both.....12.50  
White to clear Spanish Lace sugar shaker, pewter top.....10.00  
Pair Indian dolls, boy 7", girl 9", bisque heads, real hair, glass eyes, open mouths, orig. clothing. Pair.....25.00  
WRITE WANTS — STAMPS, PLEASE JAC

**HEIRLOOM HOUSE ANTIQUES**  
EASTFORD, CONN.

CHAIRS: Spanish foot, urnbacks, c. 1765, ea. \$55. Plain round post, urnbacks, 1725-1750, ea. \$40. Chippendale ladder back chair, c. 1775, \$55. Transitional camel back chair, Prince of Wales, feather carving, c. 1780, \$60.

TABLES: Button foot tavern table, c. 1725, \$40. Chippendale drop leaf table with fluted legs, about 40" square open, c. 1770, maple, \$75.

Photographs and more detailed descriptions of any piece furnished. All the above pieces are refinished and in good condition. The above prices do not include transportation.

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A completely new and illustrated book that gives up-to-date prices on 270 different patterns in both clear and colored glass. Over 7,000 pieces of glass are listed. It also gives present day values on numerous types of Historical China, many types of buttons, dolls, mechanical and still banks, music boxes, U. S. stamps, clocks, lamps, brass, copper, iron, pewter, wooden items, many types of furniture, fine china, fine glass, milk glass, Majolica, Staffordshire figurines, cup plates, bottles and flasks, steins, pipes, toys, toy trains, pottery and porcelain, covered animal dishes and numerous other items.

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- ▼ Paperweights, important weights wanted.
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- ▼ Currier prints, all important subjects.
- ▼ Flasks, rare in design or color.
- ▼ Rarities in pattern glass, occup. shaving mugs.
- ▼ Dolls or heads unusual, Parian, bisque, etc.

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- BLUE, PINK, ETC., HISTORICAL STAFFORDSHIRE.
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- GLASS, LACY SANDWICH GLASS, about 150 items, clear and colored.
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Everything Sold with Money-back Guarantee

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These 12 stencils were found in an old New Hampshire barn. Although originally used for decorating Hitchcock chairs and Boston Rockers, they are readily adaptable by you for decorating Hitchcock chairs and Boston this early American method of decorating. \$2.00 postpaid for the set of 12 patterns.

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- MOTHER OF PEARL LIGHT BLUE SATIN GLASS Herringbone pattern 8" ball shade on large 23" "acorn" design brass student lamp; an outstanding item for the home of a satin glass collector. 65.00
- ORNATELY CARVED OAK DOUBLE LIFT TOP DESK, removed from the United States House of Representatives during redecoration about 1860. Has carved Star & Stripe Shields and "America" on front. Includes lavishly carved matching leatherette upholstered arm chair. A real item of Americana. Desk is 43" long, and 31" high. 125.00
- CRANBERRY top to vase line (top to bottom) syrup jug, 6" high, pewter top. 23.50
- AMBERINA 3-cornered toothpick, diamond quilted, fuchsia. 16.50
- CALENDAR WALL CLOCK, unusual early 2 large dials with sweep hands exclusively pointing to time, day, date, and month. 30" high. "B. B. Lewis patent perpetual calendar eight day office clock". 22.50
- MILK GLASS, blackberry pattern, covered butter. 18.50
- ROYAL WORCESTER covered sugar, purple marking in cover and on base, 2 handles. 12.50

Happy New Year to You All  
Let us know Your wants for prompt attention  
jac

**Colonial Antique Shop**

90 Pleasant St.,  
Worcester, Massachusetts

1. SET OF 9 HEAVY, beautiful cut glass tumblers. Signed "Libby", ea. \$5.00
2. LOVELY QUEEN LOUISE, Portrait bowl, 10". 7.50
3. CHOICE 8" PRUSSIAN jardiniere, roses. 10.00
4. RARE & LOVELY old floral Harvard lamp, ball globe. 29.50
5. ADORABLE BISQUE sitting baby, overall 15". 39.50
6. GORGEOUS LARGE 16 1/2" PORTRAIT TRAY, signed "Boucher", lovers in pastels, all over large Dresden, florals & gold. 45.00
7. PR. OF LOVELY GERMAN CANDLE-STICKS, 8 3/4" tall, all over applied pastel florals with 2 large applied lovebirds on each candlestick, pr. 35.00
8. BEAUTIFUL SHAPED PRUSSIAN footed, floral cooky jar. 10.00
9. NEWLY RESILVERED FOOTED BASKET, all over cutout raised grape design with beautiful blue Bristol liner. 18.50
10. STERLING BOWL, good weight, 10", openwork, old English initials. 18.50

All kinds of beautiful, decorative china, cut glass etc. Write Wants. jac

**THE TEMPLE BELL**

3826 Magnolia Drive, Palo Alto, California

A BARGAIN for lovers of Chinese art; a choice collection of 12 antique gold-leafed hand-carved wood Deities, 7 seated in red lacquered Mandarin chairs (as portrayed in Ancestor paintings) 5 standing figures. Two largest have long real whiskers. Seated figs., hts. 15 1/2", 11"; 9" pr. male & female, 8 1/2", 7 1/2"; 6 1/2" female. Standing: 12 1/2", 7", 6", 5 1/2" pr. male & female. This fine group could not be duplicated for this price. \$225.00

DETAILED INFORMATION ON REQUEST  
EXPRESS EXTRA — STAMP PLEASE jac

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Original silver coins approximately 2,000 years old. Mounted in modern 14-K gold. Each with a registered warrant of authenticity and history.

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SILVER, EARLY AMERICAN COIN  
AND STERLING

1. Pr. coin silver tablespoons. Oval thread pattern. Maker Biscow Bros. & Kennard, Boston, 1845. Script on back "TR" to "SBS". Heavy and excellent. \$10.00
2. 6 Early Am. coin silver teaspoons. Fiddleback handles. Maker D.N. Doie, Portsmouth, N. H., 1805. Old script "TRC". Fine early spoons. 15.00
3. 4 Am. coin silver teaspoons. Coffin type handles. Old script "MTC". No makers marks but heavy beautiful early spoons. 10.00
4. 4 Early Am. coin silver tablespoons. Fiddleback handles. Maker Bartram. Fine old lettering "CB". The pair. 10.00
5. Early American coin silver punch ladle. Fiddle thread pattern. Maker Freeman and Wallin, Phila., 1850. Script "SICD". Heavy and fine. 35.00
6. 6 Ornate sterling silver dessert spoons. Maker Frank Smith Silver Co. Marked with light script "AAA". Unidentified pattern has a rose bordered handle both front and back. Heavy and excellent quality, the lot \$18. Matching forks, 6 at 16.00
7. Pr. early Am. coin silver dessert spoons matching in style and size but one by Burbank, 1845, with script "AWS" and the other by Collier with script "EJC". Excellent wt. and condition. Each. 3.00
8. Ornate sterling silver tongs. "Lorraine Pat." Alvin Silver Co., length 5", script (small) "PCC". Fine. 5.00
9. (a) Early Am. coin silver salt spoon shell bowl, length 4", maker Kimball & Gould. Heavy and excellent. 3.50
- (b) Early Am. coin silver mustard spoon, fiddleback handle, length 5", Maker Farrington & Hunnewell, Boston, 1820. Old script "MC. Howe". Excellent. 4.50
10. 12 Sterling silver teaspoons, unidentified Gorham pattern of the nineties. Hand engraved floral design on handle, frosted. Has small script "G". Condition like new and good wt. Lot of 6, \$15; or the 12 for 30.00

**OPPORTUNITIES OTHER THAN SILVER**

11. Chocolate pot, marked Royal Crown Sevens, 8" high, ornate handle and cover. Body dec. flowers, asters, gold scroll, etc. 5.50
12. 1. Early English china deep tea plate, 8" diam. Bleeding heart design, \$4.50.
2. Purple luster saucer. Wide deep band with flower design in bottom. Perfect. \$4. 3. Handled purple luster cup, deep banded with large red and blue flowers. Perfect. This is not the same pattern as the saucer but go well together, a near match and very colorful. 4.50
13. A colorful 1 1/2 L German stein with hinged pewter cover. Tavern drinking scene. 12.00
14. 1. Gen. Grant square war tray, 9 1/2" sq. by 2" deep, Lee's Pl. #163, \$8.00; 2. amber glass bowl, wicket edge, pedestal base, 8" diam., Lee's Pl. #175, \$6.00; 3. yellow slag sq. match holder. 5.00
15. Lobster dish, large divided. White china. Heavily decorated with gold and red lobster forms handle. 18.50
16. Early high back comb, 5"x4" h. ornate pierced top. Original box. 3.50
17. Small brass kettle, iron rim, hand forged ball, flat mitered bottom, 6" high by 8" diam., \$3.50; 2. small brass kettle, 6" h. x 8" d., spun rounded bottom, hand forged ball, bottom stamped Patented 1869. 7.50
18. Lovejoy's improved metal weather house—an early barometer in form of a house made of tin, painted red and decorated flowers. Man and woman come out or go into the house according to weather. In exceptionally fine condition, \$7.50; 2. early tin horn of the 60s, black varnished.

Note: All quotations are made subject to prior sale, F. O. B. Melrose, Mass. Terms: Cash with order. Shipment by Railway Express. Collect, unless otherwise noted or arranged. Unless a dealer add 20% to any listed Silver Item to cover Federal Excise Tax. jac

The kind shown in pictures of celebration

19. Staffordshire Platter—black and white transfer. J. & J. Jackson, Eng. American views series. Size 13 1/2 x 11 1/4" overall. Clear, scene, "Iron Works at Saugerties". Minor flake underside otherwise fine. 32.50
20. Currier & Ives framed print, "In Full Bloom", size 10 1/2 x 14 1/4" mat, clear, colorful print, as is. 9.50
21. Fine old-time drugist balance complete with weights. Supporting standard of brass 19" high, with 9" brass arm. Brass weight pan 5" dia. Weighing pan 8 1/2" scoop shaped. Standard mounted on 18 1/2" mahogany base. This is a fine balance and perfect condition. \$50.00
22. Old Staffordshire trinket box, bureau type. Footed oval shaped base with a deer's head in a medallion. Cover carries an oval gold dec. mirror before which lies a helmet, a revolver, a sword, and a blue gun with a brown stock. The edge of the cover is crinkled and the alternate indentations colored blue and gold. A very pretty box. 12.50
23. Early Staffordshire trinket box, bureau type. Base carries a ship in relief both front and back. The cover carries a mirror before which is an anchor, coil of rope, cannon, etc. Decorations blue and gold. 12.00
24. Early Staffordshire trinket box, complete with cover in form of canopied altar with open Bible. An angel in full relief forms the lower panel which has a rich blue background. A particularly attractive box. 22.50
25. Early Staffordshire box, match box type. Both the base and the cover of this box is encrusted with pinked rosettes with gold centers. The cover carries a pink rose in full blown relief and a spray of buds drapes the corners. Unusual item. 12.50
26. Early Staffordshire trinket box, vine type base, white and gold. Cover carries Crown in red and gold sitting on a blue cushion, also a scepter and orb and a sword. Gold decorated. Edge of cover has pinked rosettes. One of the finer small boxes. 10.50
27. Old Staffordshire trunk box for trinkets. 3x2x2" oval raised top. Orange brown base and top with white and gold bands, key hole, handles and knob in relief. Interesting collector item, or large enough to hold cigarettes. 8.50

**EARLY BOOKS OF INTEREST**

28. Minutes of Provincial Council of Pennsylvania. Publ. by the State in 1838 and covering from 1682. 5 1/2 x 8 1/2", tooled sheep. Clean. Very interesting, 3 vols. 7.50
29. Hood's Own, or, Laughter from Year to Year. 568 P. 5 1/2 x 8 1/2", tooled sheep London 1855. Clean. Profusely illus. 6.50
30. Washington's Political Legacies. Publ. Boston, 1800. Full sheep, 206 P. 5 1/2 x 8 1/2". Contains also his funeral oration by Henry Lee. 5.00
31. History of the early settlement of Newton, Mass., by Francis Jackson, publ. 1854. Cloth embossed. Map of land holdings. Clean. Covers from 1639-1800. Excellent ref. 7.50
32. Memoirs of Extraordinary Popular Delusions, Publ. London 1856. Profusely illus. Cloth. 5 1/2 x 7" 2 vols. 4.50
33. The Daltons, by Chas. Lever. Illus. by Phila (contemporary of Cruikshank). 5 1/2 x 8 1/2", half leather and corners, 2 vols. about 385 P. each. Publ. London 1852. Very nice condition. 6.50
34. Godey's Lady Books—Somewhat better than usual copies of years 1848-50-55-57-58. Also some other complete years. Peterson's Magazine of Fashion, fine copies of 1862-64-65 and others complete years P. Pd. 9.50

**"LUCITE" DISPLAY HOLDERS**

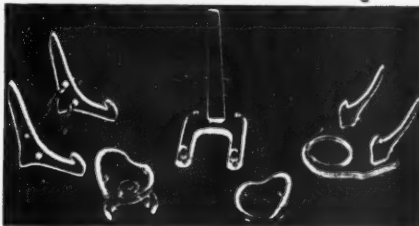
Custom made, singularly appropriate, charmingly simple, reasonably priced. A great improvement over the wooden. They enhance the beauty of your china, glass, silver, porcelain, paperweights, etc.

"Something Most Unique & Unusual"

Mrs. John N. Bergstrom

DEALERS WELCOME

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CARLOS M. BESOSA 1541 E. 95th St., Brooklyn 36, N. Y. - Cloverdale 7-1371

Plastic Craftsman

Prices on request. Samples on approval.

1. Grape carved loveseat, good structurally but needs recovering. \$55.00
2. Walnut marble top half commode, top meas. 18x20" 30" high. 45.00
3. Diez post lantern, 24" high x 13" at widest part painted red with clear, lan. globe. 18.00
4. Child's Boston rocker, good rough condition. 12.50
5. Five piece miniature set, bureau, commode, rocker & 2 str. chairs, 1870 style, painted blue with small florals. Bureau meas. 24 1/2 x 29" high. Other pieces in prop. Set. 15.00
6. Doll buggy. Wood body with fringed canopy top. 17.50
7. Miniature lift top commode. Meas. 11x13x17" high, painted blue with old dec. of Stars, etc. 22.50
8. Perfect reproduction of No. 7 in old pine, natural finish. 18.50
9. Red hanging hall lamp, complete 15.00
10. M. T. oval walnut table, cut down to coffee size. Top meas. 30x24". Excellent condition. 42.50
11. Miniature pine bureau, Empire style, 4 drawer with small porcelain knob, meas. 11x14x11 1/2" high. 12.50
12. Fine old Montanari doll, all wax head arms & legs, blue glass eyes, real hair in exc. condition & all original, dressed in muslin. 95.00
13. Pewter castor, 5 perfect matching bottles. 15.00
14. Pair of ships lanterns, one red glass, one green glass in black metal holders with brass tops which have rings for hanging. Meas. 15" to top of rings. 22.50

Prices include careful packing or crating — Transportation Extra Jac

## The Homestead - Antiques

Box 562 - Route 35 - Kennebunkport, Maine

MRS. E. H. SAUER — South Egremont, Mass.

### CLOCKS

- French brass clock from Tiffany, 6 1/2 x 11 1/2", 4 sided bev. glass, mercury pendulum, runs, \$35.  
Black marble Tiffany clock, write.  
Lovely porcelain Gilbert clock, blue scrolled shape and dec. apple blossoms, floral porc. dial, \$35.  
7 Cobalt blue paneled finger bowls, old, ea. \$7.  
Heavenly blue glass 7 1/2" cruet, sparrow & apple blossom dec., \$15.  
Very old blown Diamond Point bar bottle, \$8.50.  
Deer Pine platter, under 3/4" chip, \$4.50.  
Lord's Supper tray, \$5.  
Clear glass duck, ripple base dish, no eyes, \$8.50.  
Clear scalloped D. & B. tall compote, \$6.50.  
Pettipoint framed picture of woman, red dress, walnut frame, 20" x 12.50.  
Graceful, fine, lift top walnut melodeon bench, crewl cover, 18" tall, \$22.  
Salsuma lamp, urn shape, no handles, 30" to top finial, \$35.  
Royal Doulton vase, blue dec., Windsor Castle, small rim repair, fine for lamp, \$22.  
Lovely replated oval handled pedestal basket, 3 1/4" tall, 8 1/2 x 11", \$18.50.  
Other silver plated pieces, write. ja

MRS. LEON B. STEINMAN

114 Kensington St., Brooklyn 35, N. Y.

- Mettlach stein, Ser. No. 2520, 1/2 litre. \$18.50  
Frosted Baby-face spooner, tilts a little. 12.50  
Frosted 3-Face compote, etched. 25.00  
Frosted Rampant Lion cov. compote, al. nick rim 22.50  
Cranberry swirled glass shade. 7.50  
Fuchsia Amerbian Diamond Quilted tumbler \$14.50; finger bowl 20.00  
Amethyst glass finger bowl, vintage etching. 10.00  
Amber Block & Star cruet, orig. stopper. 12.50  
Sapphire blue 1000 Eye cruet. 17.50  
Amber cruet, sq. pinched in base, applied handle, stopper. 17.50  
Bittersweet satin polka dot M.O.P. water pitcher, nick on rim, smoothed down. 42.50  
jac

### ST. AUGUSTINE, FLORIDA

#### ANTIQUE SHOW

January 17, 18, 19, 20

## HILLTOP FARM ANTIQUES

MILDRED E. LIBBEY

48 King Street, Groveland, Massachusetts

Telephone Haverhill 2-1344

- Lacy baroque 9 1/2" "Rochelle" sq. base lamp. \$ 7.50  
6 English Blue Willow butter chips. 7.50  
Leather bound "Peterson's", 1875, 8 double color plates, 3 extra have been torn out out so imperfect. \$5.00 1869, complete with 12 double color plates. 6.00  
Sewing bird, single cushion. 5.00  
Els. & Foster melon ribbed Wheat Ironstone, teapot, \$16.50; small size bowl and pitcher, same, all in mint condition. 6.75  
Brown Wedgwood "Beatrice" cov. sugar. 13.50  
J. Maddock round 2 qt. cov. soup tureen, pink roses, green laurel, lovely gold & white leaf handles. 11.00  
Flowing blue scenic Leaf relief dish. 8.75  
Flowing blue scenic water pitcher, "Ching". 5.50  
4 Clear Mary Gregory wines, tinted faces, 3 girls, 1 boy, each. 7.50  
Large size deep rose pink satin glass rose bowl. 15.00  
Swirl ribbed yellow satin glass finger bowl. 7.50  
Gorgeous mulberry Staff, scenic & creamer, ft. oet cov. gravy tureen, complete with matching tray and ladle. 25.00  
Rare pickle castor, canary Cupid & Venus, original silver holder & tongs in fine condition. 18.50  
Cosmos milk glass castor set; salt, pepper & mustard, tops on salt & pepper imperfect. 12.50  
Beautiful Wedgwood Majolica umbrella stand, loveliest, yellow with colorful flower medallions, turquoise & brown trim, vivid turquoise lining, mint. 32.50  
Anthony Shaw Tea Leaf luster: oval ped. ft. cov. veg. tureen, \$7.50; milk pitcher. 6.00  
Green "Molles" cov. sugar & creamer, J. H. W. Hanley. 7.50  
Loveliest Majolica jardiniere, turquoise yellow brown, soft roses, lovely flowers make scalloped top. 7 1/2" high, 7 1/2" top diam. 8.00  
9" Jack-in-Pulpit vase, clear base, cranberry opalescent ruffled top. 10.00  
Beautiful blue opalescent Hobnail 10" shade. 17.50  
Early Sprig tea set, green & violet, et., bulbous cov. teapot, cov. sugar & creamer, cake plate, 8 handled c/s, perfect except for short age line in one cup. 65.00  
Royal Worcester pitcher, yellow with allover gold design, heavy gold ribbed base & stag horn handle. 20.00
- Haviland blank china, lovely cov. sugar & creamer, spread handles. 7.50  
Early sampler dated 1807, alphabet, verse & name on dark denim background, embroidered border, 11x17", gold frame. 10.00  
Clear Block pattern pickle or relish castor in lovely silver holder, silver holder & glass insert both marked Reed & Barton. Complete green. 9.00  
Heavy brilliant cut glass cov. mustard, glass spoon. 16.50  
Pairpoint quad. plate syrup pitcher, heavy repousse design, silver fine. 5.50  
R. Smith quad. plate coffee pot, lovely design, straight sides slightly ft. insulated handle, silver fine. 7.50  
Puffed quilted rose pink satin glass open sugar & creamer, creamer has tiniest flat flakes on top edge. pair. 12.50  
Charming brown Staff, rect. cov. soup tureen on matching indented tray, "Lahore". 14.00  
T. & R. Boote, finest condition. 22.50  
J. Edwards "Virginia" sq. fluted corners cov. soup tureen, large green & gold design, baroque leaf handles. 12.00  
Very lovely blue glass ped. ft. hand lamp, fine cut trim. 7.50  
Exquisitely beautiful deep cranberry five lily epergne, in deluxe oval footed E. P. N. S. silver holder, glass scalloped trim winding around lilies, finest epergne I've ever had, mst. unusual and lovely. 65.00  
Unusual deep blue choc. pot, fine china, petal ft., very raised flowers at top. Lots of gold, colorful flower medallion, ornate. 8.75  
Mulberry Staff, "Corean" octagonal creamer. 7.50  
Lavender "Canova" cov. gravy tureen, cover was broken and cemented, nothing missing, otherwise perfect. 10.00  
Darling Staff, trinket box, 2 children on cover, one holding doll. Part of back detail, may have been mirror frame, missing, does not detract from design. 10.00  
English registry marked oval ft. gravy tureen, matching tray & ladle, large flower design in bluish gray, lots of gold splashing, very quaint. 12.50  
Beautiful 11 1/2 x 13 1/2" blue "Canova" platter. 10.00  
jac

EXPRESS COLLECT — NO APPROVALS — STAMP FOR REPLY

### OLIVE AND FRED FRANK

133 E. Main St., Babylon, L. I., N. Y.

#### SILVER

- 5 S. S. ornate handled fruit knives, set. \$ 7.00  
Coin silver sugar spoon, hall-marked. 3.50  
S. S. Gorham, ornate pill box, hinged cover. 6.75  
Coin silver teaspoon, ea. 1.50  
6 Lovely fruit spoons, sterling, old and ornate, set. 8.50  
S. P. cov. butters, need plating, ea. 3.75  
Eng. S. P. on copper wire taster, hall-marked. 3.75

#### BOOKS

- 26 Vol. Robt. L. Stevenson, ex. bind, pub. 1905, set. 12.50  
4 Vol. Cambridge Classic, Authorized Version of Bible, set. 7.50  
Hardings, fine edition Bible, table size, double brass clasp, leather bind, good, date 1900. 12.50

#### CHINA, GLASS, BRASS, ETC.

- 45 Pc. set, Noritake china, Azalea pattern teapot, sugar, creamer, 4 egg cups, 6 c/s, etc., all proof, set. 42.50  
Heavy C. G. sugar & creamer, perfect, set. 6.00  
4 Large clear brandy snifters, ea. 1.75  
China Cow creamer, nice, Swiss or German. 3.50  
7" China slipper, ornate lustre dec., German 4.50  
10 Pc. blue and white sq. jars, cereal set. 9.50  
7 1/2" China deep pink color, 12 roses. 7.50  
Lovely choc. pot, pastel background, 12 fruit dec. 4.75  
S. P. on copper, 13" round tray, gadroon edge, initial B. 8.50  
Large Majolica pitcher, blue & red flowers, 9.50  
Empire china pitcher, lovely satin finial, fruit, gold. 13.50  
Horseshoe bread plate, "Give Us This Day, etc.", proof. 5.00  
Burnished brass 3-branched candleabra. 5.00  
Staff, cov. box, tiny flower miss. from top of lid, otherwise perfect. 6.50  
Pr. 13" Chinese vases, old ones, dragon handles, pr. 11.50  
Pr. Sandwich green tie backs, pr. 6.50  
Lovely cl. pressed gl. cruet, orig. stopper. 3.75  
3 1/4" Green Jasperware vase, flared, white bisque boy attached. 4.50  
Pr. 10 1/2" Chinese figurines, lovely colors, proof, pr. 16.50  
Belter Gent's chair, rosewood, rose carved, and perfect, one of the most beautiful we've ever seen. Crating each, very old and proof, from Red velvet picture album. 185.00  
Stamps, Please - No C. O. D. - Express Collect. jac

FLORENCE C. BERVEN

105 East Kemp,

Watertown, So. Dakota

- Lovely cranberry wine cruet, enamel dec., bulbous base, long neck, clear applied handle, original fancy stopper, 11 1/2" high overall, rough pontil. \$35.00  
Darling squatly bulbous cranberry sugar jar, blue enamel forget-me-nots, gold leaves, silver band, standing handle, hook for sugar shell which is included, silver good. 27.50  
Elegant pr. 12" brilliant crystal candlesticks, 8 swirl base, stem and bobeches, 10 spear-point prisma each, very old and proof, from an old convent. 25.00  
4 Pc. center set, etched Starred Block, Kamm 4, #145: creamer, spooner, cov. sugar & butter. Base has slight roughness inside, lovely China hanging salt box, Delft blue windmills, etc., Germany, orig. wood cover, fine. 8.50  
Fine chafing dish, Landers, Fray & Clark, nickel finish with burner and tray, long handle pan missing. 6.50

#### LAMPS

- Lovely cranberry Hobnail 14" shade in elegant jewel frame, burnished, clear flintcut font. 42 old prisms. 85.00  
Wall bracket lamp, brass plated, amber pattern font, lovely blue Hobnail ruffled gas shade, 12 blue and crystal prisms, lovely and complete. Stamp for photo. 35.00  
Pr. bracket lamps, rebrassed, complete with reflectors. 15.00  
Milk white Nutmeg lamp, brass band and handle, burner and chimney \$4.00; ditto, clear base \$3.00; min. Cosmos base. 5.50

#### DOLLS

- 19" Doll, fine bisque head and arms, brown closing eyes, fine kid body, fair wig, dressed 14.00  
16" Doll, bisque socket head, stationary blue eyes, fine real hair with comp. arms and legs, 1 finger broken, dressed. 12.00  
14" Doll, bisque head and arms, blue eyes, no wig, kid body, need some repair. 8.50  
12" Doll, brunette china head, china arms and legs, very nice. 10.00  
jac

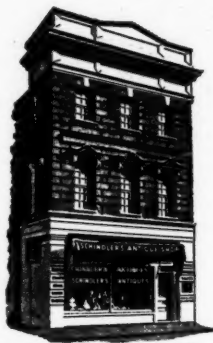
Please mention HOBBIES when replying to advertisements



# Schindler's Antique Shop

200 King Street, Charleston 5, South Carolina

PHONE 5193



1. Sheffield chamberstick, with snuffer, circa 1800, gadroon border. \$20.00
2. Antebellum manuscript receipt book of a Virginia housewife. Numerous good old Southern recipes. 5.00
3. Sterling cigarette case, 3x3" curved to fit pocket. 8.00
4. Broadside, Rules & Regs. of Military Dept. Va. A. & M. College, c. 1877. 3.00
5. Sterling coin case, 2 1/2 x 3 1/2", beautifully engraved, initial E. F. 5.00
6. U. S. Govt. pamphlet, 164 pp., history of the Suez Canal, 1869-1884. Prof. J.E. Nourse, U. S. N. Very timely at present. 5.00
7. Sterling hair pin case, 1 1/2 x 4", heavy silver. 5.00
8. Land grant signed by President James Monroe, Dec. 15, 1823, only a few days from promulgation of Monroe doctrine. 7.50
9. Sterling compact, enameled with exotic birds, and fruit, colorful, 1 3/4 x 2", by Houbigant, in Paris, excellent buy. 10.00
10. Small printed Filipino Insurrection broadside "Vivan America con Filipinas!" "Mueran los Frailes!" "Abajo la Tirania!" 1899. Very rare. 3.00
11. Quaint stamp box, with witch and broom, 1 1/2 x 1 1/2". Coin silver. 3.00
12. Old Connecticut land sale indentures, various dates, 1789-1850. Each. 1.00
13. Silver bracelet made from coins over 100 years old, 25c size. 10.00
14. Collection of 9 old letters, Rutland, Vt. Pittsfield, Mass. etc., 1785-1843. 5.00
15. Pair of early American silver serving spoons, initialed. 7.00
16. Pamphlet "Controversy between New York Tribune and Gerrit Smith" N. Y., 1855. Smith was a noted abolitionist. Very interesting. 5.00
17. Sterling cold cream jar, heavily engraved, 2" round. 3.00
18. Cover, numerous postmarks, 1877 (no stamp), Paris, London, Switzerland. 2.00
19. Lead figure of Major, Confederate artillery, sword, etc., historically correct, 4 1/2". 5.00
20. Letter signed by Admiral Dahlgren (famous gun inventor), on flagship "Harvest Moon", Port Royal, S. C., Jan. 23, 1865. Part of the blockading fleet. 3.00
21. 12 Brass French, and American antique buttons, including Military, Heraldic, etc., also Confederate CSA. 3.50
22. Stock Cert. Howard Insurance Co., 70 shares, N. Y., 1832. 2.00
23. Pair Panel Dresden Candelsticks, beautiful color and condition, 6 1/2". 20.00
24. Stock Cert. 61 shares Catskill Bridge Co., 1831; also 50 shares ditto, 1838. For the two. 5.00
25. Early brass meat jack, roasting spit similar to the one in Williamsburg, 15" has clock works inside, needs key only. 15.00
26. Letter by Rear Admiral David D. Porter, on flagship "Malvern", Cape Fear River, N. C., Jan. 18, 1865. Part of the blockading fleet. 3.00
27. Early ship bell, brass, has handle, came off sailing ship, Midlothian. 10.00
28. Fine political letter (in Spanish), by Guzman Blanco, Venezuelan dictator, Carlsbad, Aug. 9, 1888, while in exile, to St. Francisco Suarez in Washington. 5.00
29. Sterling hair pin holder, 2 1/2" high, nice for bobby pins, engraved Elizabeth. 5.00
30. 8-Page letter from Union soldier, Yorktown, Jan. 3, 1863, patriotic marching scene at top, and first stanza of famous song "We are coming Father Abraham". Original envelope and stamp. 25.00
31. Interesting silver mounted sword cane. 2.00
32. Good cover Washington postmark and franked signature of J. Q. Adams. 2.00
33. Wooden pepper grinder, sterling trimmed. 5.00
34. Newspaper, Boston Gazette, May 6, 1813. Tells of capture by "Constitution" of the British ship "Guerrriere". 2.00
35. Silver muffineer, by Tiffany, heavy, swirl design, 6 1/2". 30.00
36. Fine discharge certificate (very small) of seaman from U. S. S. Constellation, May 1799, including allowance of prize money. 10.00
37. Fine china head doll, original shoes, and dress, has red line around eye brows, very early. Heads 7 1/2, 28" length. 40.00
38. Entry of Merchandise, Schooner Sally from St. Martin, W. I., 1802, master Joseph Hubbard. 3.00
39. Mahogany foot stool, 8 1/2 x 12", tapestry covered, upholstered. 5.00
40. New London certificate (with city seal), Brig. Patty clearing for Middletown 1795. Quaint. 2.00
41. Colorful hanging poultry plate, French, 12" handpainted Hen and Rooster. 30.00
42. Small blue San Francisco sailing notice broadside, North American S.S. Co. "America" for N. Y. via Nicaragua, Edgar Wakeman, Master. Old-fashioned cut of sidewheel steamship, San Francisco Commercial Steam Printing House imprint. Splendid Californiana item. 15.00
43. Jeweled Dutch blue Decanter, 1 1/2" with stopper, gold flowers, handsome. 25.00
44. Menu, July 26, 1863, Pacific Mail S.S. "Golden Age", Cut of steamship at top. Buswell & Co., Printers, San Francisco. Some time spots. 10.00
45. Pair sterling salt spoons, 3" shell bowl, Onslow ends. 5.00
46. 2-Page foolscap letter signed by Admiral J. H. Uphur, Flagship "Pensacola", South Pacific Sqn., Coquimbo, Chile, 1873, reporting bravery of Seaman Patrick Rogan. 3.00
47. Early sterling pierced mustard pot, glass lined, initialed, round, 2", quality item, only. 10.00
48. Manuscript calling card of Capt. T. A. Sutter "District Sacramento, Upper California" and his sons, on a N. Y. business card. Prior to 1848, presumably. 5.00
49. Austrian, gold and green demi-tasse, c/s. Amorous scene, after Kaufmann. 10.00
50. Suez Canal Payment Requisition, 1871 (in French). Very timely. 2.00
51. Sterling, nice design napkin ring, fine quality. 2.00
52. Routine naval orders signed by Gideon Welles, Sec. Navy, Civil War period. Each. 2.00
53. Ironstone tureen, finest quality, with dish, 13 1/2", very impressive. 40.00
54. Group of 7 papers connected with administration by French Ringgold of Marshal's duty, D. C. 1819-1846. Some acrimonious. 6.00
55. Vaseline Willow Oak oval tray, 9x13". 10.00
56. A. I. S. George Washington Parke Custis, builder and owner of Arlington, 1839. 5.00
57. Ditto, military indorsement by Custis' son-in-law, Robert E. Lee, also at Arlington, in 1858. Splendid companion pieces, although different size. 15.00
58. Pamphlet "Union Foundations: A Study of American Nationality", Capt. E. B. Hunt, Engrs., U. S. Army, N. Y., 1863. Very interesting. 5.00
59. Pair exceptional amber lustres, with etched prisms, genuine Bohemian, 10", first quality. 35.00
60. Astonishing engraving (18x24") Mt. Athos, with numerous trimmings, including Nativty, Greek Madonna, etc. Long title in Greek, Vienna, 1798. 15.00
61. 2 Handled bouillon c/s, old wicker house, Salem, Mass. 2.50
62. Fine ticket, Dedication Day, Pan-American Exp., May 20, E. A. Wright, Phila. 2.00
63. Print of the last meeting of Gen. Robert E. Lee and Gen. Stonewall Jackson, 23x29", in color. 15.00
64. Handsome stock cert. Boston & Worcester R. R. Corp., 1867, with Revenue stamp. Beautifully executed scene at top; small locomotive at bottom. Fine. 3.00
65. 18th Century maple rocker, very small size, refinished. 40.00
66. Rare book with folding map "Mountain Scenery, Western N. C. & Northwestern S. C." Colton, Raleigh, 1859. 5.00
67. Very colorful pair of porcelain door knobs, floral design. 20.00
68. "Sheridan's Troopers on the Borders." B. Randolph Keim, Phila., 1870. 2.50
69. Quaint Elizabethan Wedding cups, both bride and groom drink from one end without spilling any wine, which denotes long happy wedded life. 35.00
70. "Crochets and Quavers: or, Revelations of an Opera Manager in America." Max Maretzek, N. Y., 1855. Nice item on American musical history. 5.00
71. Bronze dog, by famous sculptor, Mene, 5 1/2". Artistic. 35.00
72. "Stories from Indian Wigwams and Northern Camp-Fires." Edgerton Ryserson Young. Numerous excellent illustrations. N. Y., etc., 1893. 5.00
73. Confederate carbine, made in Richmond, Virginia, 1862, very rare. 50.00
74. Handsome old oak-bound 2-vol. French work "Dictionnaire Comique, Satyrique, Burlesque" etc. P. J. Leroux. Pampelune, 1786. Very choice. 5.00
75. Wanted to buy old Dairies. Account Books, Log Books, Letters written before 1870, individual printed or written items of unusual interest. 7.00
76. Silver spoon, Florentine, Katherine De Medici, 18th century 5". 7.00
77. Quaint moustache cup & saucer, marked "Love the Giver". 3.00
78. Sitting, brown Cow creamer, 5 1/2". 2.50
79. Stereoscope, good working order, \$3.50. Assorted views, 10 cents each in lots of ten. 2.00
80. South Carolina dispensary bottle, whiskey was sold then in State of S. C. after the war between the States. 10.00
81. Lovely doll's iron bed, nice for plants. 1.00
82. 4 Confederate and State bills. 5.00
83. Old British uniform brass buttons, set of six. 20.00
84. Pair coin, basket of flower serving spoons, by Hays, of Foughkeape, N. Y., silver, 1830. 3.50
85. Coin dot rose bowl, opalescent to amber, perfect condition. 35.00
86. Pair brass 7 branch candelabras, 17", 1836. 7.50
87. Prints of Indians, Biddle, 1836. "Wash Cubb, A Chippeway Chief," and numerous others, Colored. Each. 7.50
88. Genuine Antique Canton Platter, 1790 period, 17x20" Octagonal design, Rich Blue Chinese pattern. 27.50
89. 5" Ancstile spoon, St. Simon. 7.50
90. Antique Brass engraved bed warmer, wooden handle. 35.00
91. Old Charleston long-handled wafer iron. 8.00
92. Handpainted Limoges, Fish set, Marine motif, plates, platter, 10x23", finest pastel coloring I've ever seen. 50.00
93. Old Berlin c/s, demi-tasse, floral design, early. 10.00
94. Handsome oval H.P. shallow bowl, pink background, with flowers, 8 1/2 x 14". 10.00
95. Pair fine French porcelain buttons with white background with rose buds, 1". 5.00
96. Early brass trimmed miniature lamp, (Nutmeg). 3" 3.00
97. A few excellent indorsements in Lincoln's handwriting, and signed by him. Each. 25.00
98. Solid ivory antique cane handle, carved dog's head with collar. 10.00
99. Bronze Consular Seal, with American eagle, of Philip de Peyster of New York, consul at Curacao, 1806-1815. 10.00
100. Brass advertising token, Cincinnati, 1868; obverse imitating \$20.00 gold piece. 3.00
101. Cooke & Davenport's edition of the Works of Hogarth, London, undated. Old copy. Cover needs repair; contents good. Rare. 10.00
102. Confederate rifle, made at Fayetteville, N. C. taken from Harpers Ferry Arsenal, used at Battle of Bensonville, dated 1863, C. S. A. 75.00
103. Confederate rifled musket, Richmond, 1863, made at Richmond Arsenal of Harpers Ferry parts. Fine condition. 75.00
104. Confederate Navy musketoon, 1862, Marked C.S. with Confederate bayonet, captured at Richmond, by Federal's 1865. 75.00
105. Confederate brass buckle, marked C.S.A. 2x3". 15.00
106. Confederate sword, genuine, not stamped C. S. A. 25.00
107. Louisiana Enfield, rifle, Confederate, L. State Militia, 1862, Crown-Tower. 60.00
108. Coat size Confederate button, brass. 2.00
109. Confederate envelope with Confederate stamp. 1.50
110. Confederate flag, 12x18" stars and brass. 5.00
111. Confederate bayonet, fine condition. 10.00
112. Matched pair of duelling pistols, English make, extra fine condition. 75.00

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Joe

**JESSIE L. PECK****Parkman, Ohio****WATER PITCHERS**

|                               |         |
|-------------------------------|---------|
| Small or compact              | \$12.50 |
| Horseshoe                     | 12.00   |
| Flying Robin                  | 9.00    |
| Amber 3-Panel                 | 12.00   |
| Amber Diamond Quilted         | 12.00   |
| Early Thistle, applied handle | 10.00   |
| Fishscale                     | 9.50    |
| Barberry, applied handle      | 10.00   |
| Emerald Green Herringbone     | 10.00   |
| Ko Ko Mo                      | 10.00   |

**BREAD TRAYS**

|                             |       |
|-----------------------------|-------|
| Panel Dewdrop               | 7.00  |
| Egyptian                    | 7.00  |
| Liberty Bell                | 7.00  |
| Actress Miss Neilson        | 7.00  |
| Simply to Thy Cross I Cling | 4.75  |
| Pleat & Panel               | 7.00  |
| Deer & pine, clear          | 8.00  |
| Deer & pine, amber          | 12.00 |

**LAMPS**

|   |       |
|---|-------|
| Amber Diamond Quilted bowl, 9" tall   | 12.50 |
| Clear bowl, amber base, 9" tall   | 12.50 |
| Moon & Star amber base, clear bowl  | 16.00 |
| Piano lamp, brass rope tripod legs, burnished and electrified, oil ball shade | 50.00 |

**CAKE STANDS**

|  |       |
|--|-------|
| Star Dewdrop, 11"                          | 7.50  |
| Plain Dakota, 10"                          | 6.50  |
| Thumbprint, 8"                             | 12.50 |
| Roman Rosette, 9"                          | 10.00 |
| Barley, 10"                                | 5.50  |
| Priscilla, best type, with apron edge, 10" | 16.00 |
| Squire Hobnail, mitered corners            | 12.50 |
| Vaseline 1000 eye, 10"                     | 16.00 |
| Clear 1000 eye, 10"                        | 6.50  |
| Ashman, 10"                                | 6.50  |
| Frosted Vera, 11"                          | 12.00 |
| Rose spring, clear, 9" square              | 12.00 |
| Blue rose Sprig, clear, 9" square          | 18.00 |
| Currant, 10"                               | 8.50  |
| Barberry, 11"                              | 10.00 |
| Rose in Snow, 9"                           | 18.00 |

**SAUCES**

|                                      |      |
|--------------------------------------|------|
| 6-Green Croesus gold, good, ea.      | 4.50 |
| 7" Bowl to match                     | 6.00 |
| 5-Ko Ko Mo footed saucers, ea.       | 3.00 |
| 3-Footed Star Rosette, ea.           | 3.00 |
| 5-Footed Liberty Bell, 5" diam., ea. | 3.50 |

**MILK PITCHERS**

|                 |      |
|-----------------|------|
| Daisy & Button  | 8.00 |
| Crows foot      | 9.50 |
| Fishscale       | 8.50 |
| Stippled Dahlia | 9.00 |

**WINES**

|                                   |      |
|-----------------------------------|------|
| Barley                            | 4.00 |
| Apple green 2 panel               | 6.50 |
| 2-Vas. Cathedral, ea.             | 6.50 |
| Amber Rose Sprig                  | 3.50 |
| Daisy & Button                    | 3.50 |
| 6 Feather, plain band at top, ea. | 3.00 |

**BURRIGES' CENTURY HOUSE****R. R. 6, Lindsay, Ontario, Canada**

|  |         |
|--|---------|
| Brass trivet, hand-cut letters implore "Give your heart to God now", 1. 9 1/2" | \$ 7.50 |
| Ornamental copper pudding mold, pewter lined                                   | 7.00    |
| Early American lamp, painted blue bowl with amber base, n. 12 1/2"             | 17.00   |
| Staffordshire two-handed "mug, Farmers' Arms, "God Speed the Plough",          | 19.50   |

We Pay Postage — Ask for Dealers' Lists jac

**THE RED BARN****207 West Morris Street, Bath, New York**

|  |          |
|--|----------|
| 1. MEISSEN 8 1/2" PLATES, four panels, two of color and flowers and two of figures no two panels of figures alike, beautiful and proof. The pair                                     | \$ 50.00 |
| 2. 6 PINK LUSTER, Liverpool Transfer, cups and saucers, transfers of "Berwick Ship", McDuff's Castle, "Winchester College", all perfect except for one hair-line in one saucer. Each | 15.00    |
| 3. HONEY PINE three-drawer chest, refinished, Crated   | 45.00    |
| 4. ONE DOZEN HEAVY CUT, cut glass champagne Hawkes, so marked, proof, matching. Dozen  | 100.00   |
| 5. LEE PLATE 123 Early American Hand-book Panelled Forget-Me-Not bread plate. Proof  | 5.00     |
| 6. 6 NEW YORK Honeycomb goblets  | 10.00    |
| 7. PAIR OF VERY FINE APOTHECARY JARS, 9" tall, dec. trees and brazier with fire. Latin labels. Each  | 22.50    |
| 8. HEAVY CUT GLASS water pitcher and dozen matching tumblers. All proof  | 50.00    |
| 9. VERY FINE UNMARKED CHINA two cup teapot, cov. sugar & creamer; lavender sprigged touch of apple green and gold. Set   | 10.00    |
| 10. FROSTED CURTAIN design cracker jar, silver handle and top  | 15.00    |
| 11. BARBERRY creamer   | 5.00     |
| 12. BARBERRY cov. butter   | 7.50     |
| 13. DOLL CARRIAGE condition good   | 12.50    |
| 14. SATIN GLASS melon-shaped white with floral spray, salt & peppers   | 10.00    |
| 15. PR. PINK MILK GLASS salt and peppers, one top missing, floral pattern  | 4.00     |
| 16. BLUE AND PINK candy striped darning  | 8.00     |
| 17. GREEN JASPER match with cherub   | 3.50     |
| 18. DELICATE 5" ROSENTHAL vase, SOFT GREY blue background with blue birds in flight  | 6.50     |
| 19. LARGE MOUSTACHE CUP and saucer, fine china, gaudy pink flower and much gold  | 6.00     |
| 20. ELBOGEN ACCORDION MATCH touchers of blue and tiny flowers  | 6.50     |
| 21. SWORD AND SHEATH, Jap., 5 1/2" long, ornate hilt, number of Jap. characters on inside hilt, believed to be history of sword  | 35.00    |
| 22. NURSERY OR SPIRIT LAMP, fine porcelain dec. pink roses and gold  | 35.00    |
| 23. 6" GREEN JASPER PLAQUE Commemorative piece   | 5.00     |

**CELERIES**

|                             |       |
|-----------------------------|-------|
| Star Dewdrop, rare          | 22.00 |
| Pr. Frosted Ribbon, ea.     | 5.50  |
| Plain Dakota                | 4.75  |
| Etched Ko Ko Mo             | 6.00  |
| Stippled maple Leaf on feet | 7.00  |
| Diamond Lace                | 4.50  |
| Rose Sprig                  | 6.00  |
| Small or compact            | 4.50  |

**CHINA**

|   |       |
|---|-------|
| 12-Lovely Haviland tea cups & saucers, pink roses decorated both inside & outside cups, packed in original leatherette case lined with satin, set | 60.00 |
| 2-Hudson River view from Ruggles house Newberry, 10" plates, light blue, marked with eagle and signed W.R., very fine. Condition, ea.             | 8.75  |
| 14 1/2" Round chop plate, light blue, marked fine cond. Davenport   | 20.00 |
| 4-Ridgways light blue 7" plates, "Tyrolean", ea.  | 2.50  |
| Major Wm. Harrison cup & saucer, "sepia" Log Cabin cedar barrel, etc.   | 40.00 |
| Lowestoft Helmet creamer, orange dec., perfect  | 25.00 |
| Platter, 13x8 1/2", china moss rose, pink edge  | 4.00  |
| Ridgways 8 1/2" diam. mulberry plate, marked Lucerne  | 4.50  |
| Ridgways blue Senate House, Cambridge, 7" plate   | 10.00 |
| Ivanhoe 10" plate, blue & green, Wamba & Gurch, The Swine Herds   | 7.00  |
| Pr. portrait plates, 10", dark borders, with much gold one man, one lady, marked France ea.   | 10.00 |
| Adams platter 17x14 1/2" Palestine pattern dark green grey color perfect  | 22.00 |

**DOLLS**

|  |       |
|--|-------|
| Stone bisque, collar molded on neck, head turned slightly, blond hair, 17" tall, original clothes, red boots, cloth body | 35.00 |
| Black hair, flat hair-do, red cheeks, kid hands, cloth feet, dressed, red velvet, 22" tall                               | 28.00 |
| 10" Black hair, tight curls, china hands and feet, black skirt, red satin blouse   | 18.00 |
| Bisque real blond hair, brown eyes, 18" tall, bisque hands, cloth feet, dressed brown velvet, dress with bustle          | 18.00 |

**MISCELLANEOUS**

|   |       |
|---|-------|
| Square brass coal hod, brass paw feet, inside bucket, in perfect shape  | 20.00 |
| Walnut dry sink, one long drawer below well is curly maple, 2 doors below, dovetailed galley around top, refinished, crated | 50.00 |
| Brass Rayo lamp, cleaned, burnished and electrified, has old 10" shade, pastel colors                                       | 15.00 |
| Brass side lamp, swings, has cranberry hob. ruffled shade, electrified  | 28.00 |

All Articles are guaranteed old

Transportation Extra jac

**E. M. HALPIN - 8 First St., Haverstraw, N. Y.**

|   |  |
|---|--|
| 2 Hamilton goblets, ea. \$6.75; 3 Dewdrop & Raindrop wines, ea. \$5.50. Horn of Plenty spooner, \$8. Tumblers: 2 I.V.T. cranberry, ea. \$5.50; 4 I.V.T. cranberry, amber base, 3 1/2" green milk glass, \$7; 2 Coin Spot, ea. \$6.25; Venetian Latticino, rose, bronze, green. Cranberry I.V.T. celery, deep color, \$12.75. D. & B. triangular salts: 1 blue, 1 amber, \$12.87. Pr. 10" glass salt & pepper set, pr. \$10. Collection signed Galt, D'Argente, Millicore, list; also cup plate list. Send 10c stamps. |  |
|---|--|

SATISFACTION GUARANTEED jac

**JOHN A. WALTER****South Lancaster Street, Jonestown, Pennsylvania**

MILLER ORGAN, Playing condition. Walnut. Approx. 7 1/2" high. \$30.  
SET OF 5 MAPLE CANE TYPE CHAIRS. Cane missing. Round turned spindles in back. \$22.50; Set of 4 \$15.50.

SOFT WOOD 2-PIECE HIGH TOP SINK. Top has 2 doors. Base has well over drawer over 2 doors. Approx. 7" high. 42" long. \$44.

PINE 1-PC. CORNER CUPBOARD. 2 closed doors above and 2 closed doors below. Approx. 7" high. \$46.  
CHESTNUT LOW SINK. Well over 2 drawers over 2 doors, 36" long. 3 1/2" high. \$16.

CHERRY 1-PIECE CORNER CUPBOARD. One door with small panes of glass above. 2 doors below. Cleaned for finish. Has minor restorations. Approx. 7" high. \$110.

WINDSOR SLIPPER CHAIR. Round spindles in back. Plank seat. Maple & poplar wood. \$14.

6 HAVILAND BONE DISHES. Small pink flowers and blue ribbon. \$15 set. 6 Butter chips to match. \$5.50 set.

RAYO LAMP BASES. Need cleaning. \$2.50 each.

MAPLE butter scoops, \$1.75 each.

All furniture is structurally good unless otherwise specified. Crating included. Transportation extra. jac

**MRS. MILDRED GEORGES****31 York Terrace, Brookline, Massachusetts**

|   |        |
|---|--------|
| 1. 6 EARLY AMERICAN COIN SILVER TEA SPOONS, signed W. Pitkin, fine. Each  | 2.00   |
| 2. MAGNIFICENT YELLOW OVERLAY SANDWICH GLASS ELEGANT center Lb. 21 1/2" high, 2 Lillies 14" high, 2 threaded glass canes with 2 hanging baskets. Base 11" diam., applied glass dec. lined in opaque white. Proof, extremely. Rare | 135.00 |
| 3. CRANBERRY HANGING HALL LAMP, complete with fine brass chains collars and hanging fixtures  | 12.50  |
| 4. VICTORIAN BRASS AND ONIX LAMP TABLE, 14 1/2" square, filigree design   | 15.00  |
| 5. BRASS FOUR FOLD FIRE SCREEN, 20" high, 52" long  | 8.50   |
| 6. 2 BRASS CANDELABRAS, 3 sockets, nicely turned center shafts. 1 is 14" high at \$7.50, other is 22" high  | 9.00   |
| 7. SAPPHIRE BLUE GLASS CRUET, applied blue handle, opalescent Daisy & Fern pattern 6 1/2" high, clear stopper   | 13.50  |
| 8. LOVELY CASTLE SET, 17 1/2" high to ornate handle, revolves with 5 matching etched bottles, just resilvered   | 15.00  |
| 9. BEAUTIFUL BLACK ONYX LADIES PIN, in solid gold ornate frame, oval shaped 1 1/2" long, PEARL center   | 12.00  |
| 10. SOLID GOLD STICKPINS, 1 Jade Scabbard, 1 amethyst. Each   | 5.00   |
| 11. PAIR OF LOVELY GOLD EARRINGS, slender vase shaped drops with beading, 3/4" long original screw backs  | 12.50  |
| 12. GORGEOUS PAIR OF HUGE BRISTOL VASES, 15 1/2" high, 2 1/2" in circumference, delicate stem to rose with 3 large pink roses, green leaves on each. Pair   | 55.00  |
| 13. EARLY PINE FOUR DRAWER CHEST, 39" long, 36" high, carved apron, bracket feet, turned half posts at sides  | 40.00  |
| 14. EXQUISITE ENGLISH SHEPHERD CASTER SET, oval holder on ornate feet, is formed of Ivy leaves. Very ornate handle 13 1/2" high, 7 matching bottles, just resilvered  | 32.50  |
| 15. EXCEPTIONALLY FINE BRASS FENDER, 8 1/2" high, 42" long, beautiful pierced design. Lion motif at corners, polished   | 45.00  |
| 16. WALNUT SHELF CLOCK original Wm. Gilbert Label 20 1/2" high, ornamental case, nice glass door shows unusual brass pendulum, runs   | 15.00  |
| 17. FINE MAHOGANY ROPE LEG DROP LEAF TABLE, 30" long, 1 drawer, refinished  | 75.00  |

PHOTO OF ANY ITEM 10c returnable jac

Please mention HOBBIES when replying to advertisements

**CRAWFORD'S — Hwy. 78, Potts Camp, Miss.**

Iron double inkwell, upright horsehead with nails for holding pens, horse head at top, sq. glass walls, no top, \$2.25. Pair clear glass handled lamps, 3" high, marked Pat. Sept. 20, 1870, pr. \$5. 3 Tumblers, Loop & Dewdrops, ea. \$1.25; tumbler, Modiste, \$1.25. Mugs: "Bobbie Burns" in old English gold letters, \$1; "A Present," spray bleeding hearts with leaves, Germany, \$1.50. Shaving mugs: white with gold, mug like tree trunk, twig handle, gold some worn, Germany, lovely, \$2; white with blue bands, D. H. C. in old English letters, signed Pindball, C. T., \$2; cream background, raised sanded strawberries, forget-me-nots, leaves dark blue lustre and gold, 1 tiny rim clip, Germany, \$2; white, spray pastel Morning Glories, "Bobbie Burns" in old English gold letters, some some worn, 1 chip on base, \$2.75; white with gold bands, \$2; white, spray pink daisies, dec. worn, \$3.50; the above 2 have receptacles for soap. 2 Fruit juice glasses, Millard's, "Geneva," gold tops, ea. \$1. 1acock Feather cruet, scapple not original, \$1.75. Loaded Loop; creamer, \$2; small milk pitcher, \$2.50; spooner, small crack, \$1. Covered creamer, Cherry with Thumbprint \$2. Water bottles, Banded Portland, Pineapple with Fan, ea. \$2.50.

Please include parcel post charges. Guaranteed old. Jac

**HELEN M. WHITE - HOUSATONIC, MASS.**

Baby Hobnail ruffled top gas shade \$10.00;  
Opal ----- \$ 8.00  
Cage stars: Moon & Star \$8.50; Pleat & Panel \$7.50; Cut Low ----- 7.50  
Heavy cut glass: water pitcher, beautiful \$10.00; 6 tumblers, each ----- 2.25  
7 1/2" Bowl, 4" deep on 3 feet \$7.00; cruet \$7.50; creamer ----- 5.00  
Pr. brass andirons, 17 1/2" tall, old. Very lovely 22.50  
Blue Onion collander \$12.00; pepper mill \$16.00; Onion seed soap dish \$10.50; same feeder ----- 5.00  
Blue D. & B. with V. ornament bowl, 9" diam. ----- 12.00  
Jac

**THE AMBER LANTERN**

27 Farrell Ave., Mt. Vernon, N. Y.  
German china canister set: 6 cov. jars, 6 small; oil and vinegar cruet; salt box, red and white, 2 covers imperfect ----- \$16.00  
German china spice set: 3 cov. jars, 3 1/2"; oil and vinegar cruet; blue roses ----- 6.75  
Iron trivet, picture of flat iron, Phila. ----- 2.50  
Octagonal tea caddy, 5 1/4", silver over copper 5.00  
Elk head creamer, 6x3 1/4", Austria ----- 4.00  
Book, G. A. Henry, "MAORI & SETTLER" ----- 3.00  
Jac

**HEMOCRAFT EXCHANGE**

J. L. ALVORD

**R. D. No. 1 — Box 64**  
**Utica, New York**

MILK WHITE hand vase, also blue one.  
BLOWN SANDWICH lamp, cranberry font.  
12 C. F. H. square plates, 7" diam., bright floral des.  
3 ROSE BOWLS, 2 of satin glass: 1 pink, 1 blue, 1 milk white cupid des.  
WHISTLING Staffordshire owl.  
Coin Silver, tablespoons, teaspoons, shovel, sugar and salts.  
BRASS PIERCED FENDER, matching holder and tools.  
60 OPERA RECORDS, famous artists. Jac

**The Wayside Shop**

**168 Prospect Street,**  
**Wakefield, Massachusetts**  
**Tel. Crystal 9-1030**

Lovely replated 5-bottle ester set ----- \$16.50  
8" American Coin lamp, very rare ----- 32.00  
Early blown blue H-bnail bulbous water pitcher, rough pontil, A beauty ----- 22.00  
3 Footed blue D. & B. toothpick holder ----- 4.00  
Blue opal rib toothpick holder ----- 3.75  
Large cut glass 10" salad bowl, Hobstar ----- 12.50  
Spoon & fork salad set of Gorham silver & cut glass handles, scarce ----- 25.00  
7 Pinwheel 8 1/4" milk glass plates, ea. \$6.00; 9 1/4" ----- 7.50  
Very early pink Sunderland 3 1/4" master salt ----- 14.50  
Seinde Flowing blue teapot, scarce ----- 32.00  
6 "Ovando" flowing blue bone dishes, nice Early English floral patt. cup & saucer, wishbone handle ----- 8.75  
2 1/2" Wedgwood England royal blue creamer, choice ----- 13.50  
Many pieces of old Meissen onion patt. china with Meissen in blue oval marking including c/s. Very early large blue & white Leeds teapot, swan top ----- 38.00  
Pr. 9 3/4" Beehive English brass candlesticks, burnished ----- 16.50  
All old, Proof and Choice — Satisfaction Assured Jac

## GUY SAULSBURY

### Spicer, Minnesota

#### MOUNTED ITEMS

1. Five mounted Deer heads, nice for dens, each \$12.50.
2. Large brown bear skin rug with mounted head, needs cleaning, \$24.50.
3. Large horsehide lap robes with colored felt lining, each \$7.50.

**LAMPS**

4. Rayo lamps, brassed and burnished, 15, each \$5.50.
5. Ornate swinging wall bracket lamps, complete with reflector and clear glass lamps, 30 in stock, each \$6.50.
6. Swinging ornate wall brackets without lamps or reflectors, 25 in stock, each \$4.
7. Simple farm 14" hanging lamps with white shades, pattern or brass oil founts, each \$12.50.

LARGE LAMP LIST FREE FOR A STAMP

**GLASS**

8. 100 Old Drug bottles, about all sizes, most of them have T.P. ground glass stoppers, some but not all have gold lined emblems, 10 or more, each \$1; less than 10, each \$1.50.
9. Cut glass punch bowl, 10" diameter, fine tone, \$32.50.
10. Covered Priscilla compote, 7", \$9.50.
11. Cranberry blown water pitcher, \$19.50.

**CHINA**

12. Twenty-five open handled cake plates, nice flowers, each \$2.50.
13. Six Calendar plates, each \$3.
14. Twenty handpainted plates, each \$3.50.
15. Haviland china, write.
16. Lovely Haviland handpainted chop plate, 14", \$18.50.

ILLUSTRATED MIMEOGRAPHED CATALOGUE OF CHINA, GLASS, GUNS, FURNITURE, LAMPS, ETC. FOR A STAMP

Jac

**JEAN D. SCHAFER**

244 Windsor Avenue, Urbana, Ohio  
1. Large woven coverlet, dated 1841 colors red, green & blue fringed ----- \$35.00  
2. Bleeding Heart covered sugar ----- 9.00  
3. 3 Large milk glass smoke bells ----- Write  
4. Small pine wash stand ----- 10.00  
5. 5 Piece silver service, usable condition. Dealers only ----- 25.00  
6. Very large round Daisy & Briston bowl, clear ----- 6.50  
7. White Haviland for painting ----- Write  
Jac

**X-TRA NICE ANTIQUES**

957 Farmington Ave., Center West Hartford, Conn.  
Lovely milk glass tray, embossed border, 10x7 1/4" ----- \$6.00  
Clock work toys ----- Write  
Small paper mache shoe, stuff box, minor chips 5.50  
2 Soup plates, brown Ridgeways, Devonshire, ea. 2.50  
Gold band bouillon cup & saucer, Johnson Bros. England, ea. ----- 2.00  
8 1/4" Haviland plates, delicate designs ----- 1.00  
Box of old materials for dressing old dolls, sent on approval.  
Lovely hat pin holders, ea. ----- 3.75  
POSTAGE EXTRA Jac

**MAUDE M. DOYLE**

301 N. Main Street, Mt. Vernon, Ohio

1. FINE TIFFANY marked lamp, 15" tall, shade 12 1/2" diam. ----- \$65.00
2. 5 OPEN SALTS, marked Tiffany, ea. ----- 10.00
3. SILVER PLATED STUDENT LAMP, original, 8" blue ribbed shade ----- 87.50
4. SPOON TRAY, lovely Royal Crown Derby 30.00
5. 20 1/2x16" FINE old pewter platter ----- 50.00
6. FLUTED EDGE HOBNAIL BOWL, lower half frosted, upper cranberry, very nice ----- 45.00
7. 10 1/2" AMBERINA decorated plate ----- 45.00  
Jac

**ROSE ETTER**

19 Ard Court, Milford, Conn.

D. & B. butter chips: 2 amber, ea. \$2.75; 2 apple green, each ----- 3.00  
Long handled copper rummer ----- 4.50  
Cobalt blue china, with sterling deposit design, sugar & creamer, pair ----- 8.50  
Swirled Rib pale orchid splash glass basket with applied thorn handle ----- 25.00  
Miniature pressed glass punch bowl and 6 cups ----- 8.00  
Jac

**Harriett Davidson Bolan**

**84 Waterman Street,**  
**Providence 6, Rhode Island**

LOVELY CRANBERRY CRUET WITH ORIGINAL BLOWN STOPPER, magnolia blossoms in white yellow and shades of green enamel dec. \$16.50  
OVAL WALNUT picture frame with gold liner, 10x12" mint condition, \$4.50  
RARE PURPLE SLAG FOOTED CREAMER, shell and seaweed raised dec. \$13.  
TWO VERY SHOWY PIECES OF CUT GLASS both heavy, fine quality, allover brilliant

cutting: 8" bowl, @ \$9.50; double handled candy dish, 8" diam., @ \$9.

EARLY TOLE STORE TEA CONTAINER, just right for waste paper, brass knob on slant lid, original dec. with picture and much gold scroll work, fine condition, 13x13" by 16" high, \$16.50.

IN COLONIAL PRIMITIVES, write wants, trammels, cranes, chestnut roaster, wire potato basket (Nutting), unusual swing toasters, Betty lamps, etc.

VERY CHOICE SET OF ELEVEN HAND-PAINTED FRUIT PLATES, open lattice edge, gold liner and trim, brilliant colors on each plate, every one different, large size, 9" diameter, Imp. "T", ea. \$5.50.  
Jac



## OUT OF THE SCRAPBOOK

### English Woman Cabinet Maker In the Bazaar, Exchange & Mart

It is very rare to find items of old English furniture bearing the maker's trade label. The result is that only a minute proportion of the antique furniture extant can be positively attributed to a given cabinet maker, and nearly all these pieces owe this distinction to the fact that the families whose ancestors ordered the furniture.

There will therefore be a good deal of interest in a card table owned by the American branch of Norman Adams Ltd., New York.

Its interest is increased by the name on the label, which is "Elizabeth Bell and Son, at the White Swan, against the South Gate in St. Paul's Churchyard, London.

Women silversmiths were not uncommon in the 18th century. Hester Bateman is the best known, and some years ago *The Bazaar* listed 20 or 30 others. But we cannot recall any other women cabinet makers.

Elizabeth Bell may have been merely the widow of a maker or reputedly carrying on his business, but the absence of any mention on the label of such a founder of the firm seems to imply that she herself played the active part. She is not recorded by Mr. Moss Harris in his useful list of 18th century makers.

The nicely engraved label announces that she "makes and sells all sorts of the finest goods, looking glasses . . . at reasonable rates."

Apart from the label, the table is noteworthy for its double folding flaps, which enable it to be used either as a card table, with chip wells and candle, or glass stands, or as a plain topped table.

### Chats About Antiques

By JOAN LYNN SCHILD  
in the *Rochester, N. Y. Times*

The decorative value of a spinning wheel today is hardly less than its utilitarian quality in the time when half of the furnishings of the house had passed over its swift revolving wheel. Wearing apparel, bedding, window and bed hangings, rugs, and much of the house and farm equipment were products of the spinning wheel.

In those days it stood almost invariably at the fireside and there the ladies worked year in and year out through much of the day and on into the long, dark evenings when the glow on the hearth cast on the opposite wall the fascinating silhouette of lady and wheel. But even now when the wheel is stilled forever, and the fingers so sensitive to its every unwanted bump have ceased their work, now when it turns only to the casual untrained touch of an admirer, the spinning wheel itself has lost none of its charm. Fortunate is the lady today who has both a spinning wheel and the kind of room that will set it off.

It is a wool wheel, larger than the flax wheel for linen. At the latter the worker sits down and runs the mechanism with a foot treadle. At this one some tireless woman worked for hours on her feet. Spinning is exercise. Every turn requires three steps and these may not be shortened to two. In the course of what they calmly called "a good day's work" the spinner often walked 20 miles. Other figures are equally amazing. Around the year 1800 a good wool wheel could be bought for \$2; and eight cents a day was the regular fee for an itinerant spinner who came to help out.

The wheels were made not by the cabinet makers who have given us the fine furniture of early American times, but by the wheelwrights, whose business boomed, just as much on spinning as on wagon and carriage wheels. Sometimes one comes across a beautiful piece of workmanship, with expert and imperishable carving.

Spinning was just as much of a maidenly accomplishment in its day as china painting and a skillful performance up and down the keyboard were in days fresher in our memories. The women competed intensely in their daily output of skeins. They displayed their finest pieces with genuine pride, for to the initiate a piece fit for "feeting" was never in the same class as a piece for a dress.

The fine handwoven linens that have come down from past generations were spun and woven in the home from the farm's own yield of flax. The strong, warm woollens came from the sheep in the production of the goods. For the woollens they caught, washed, and sheared the sheep, and some were so clever and fast at shearing that their wives trembled for fear that the little animals would be cut. But they seldom were, though a good shearer might do over 100 in a single day. Most of the shearing was done in the warm weather, though there are stories of Revolutionary soldiers who came home for a brief leave, shivering in their ragged clothes, and who departed shortly dressed in the best, woollens, while the patriotic sheep victim shivered till his new coat grew in. The women did most of the dyeing with their own home-made recipes. The coloring was done usually, before the spinning, that is it was "dye in the wool."

A few elegant young ladies even raised their own silk worms and then spun filets for their hair, or perhaps a certain filmy white tissue. One can imagine that it was hard for a young colonial gentleman to keep an uncompromising silence as he watched a graceful young maiden in the glow of the fire hopefully spinning her own bridal veil.

As we are constantly receiving inquiries about Currier & Ives prints, a few facts about the requirements necessary to put a print in the high price class will not be amiss.

In the first place, those made from paintings by artists who had genuine ability are most in demand. Chief among these is Arthur Fitzwilliam Tait, an Englishman who came to America in the 1850's and settled in New York. His work has a vigor and dash which is most refreshing even to modern eyes, his best known work being the series called "The Life of a Sportsman." This series is eagerly sought by collectors today, and when in perfect condition commands amazing prices. The one entitled "In a Tight Fix," was sold for \$3,000 at an auction in New York in 1928.

To be really valuable a print must be in the large folio size and have the full margin which bears the title as well as the signature of the painter. This does not mean that one otherwise in good condition but with the margin trimmed is valueless, but lack of a title will lessen the price by at least one-half.

Recently a print signed by Tait, which undoubtedly belongs to the "Sportsmen" series, was brought to our attention. The scene is a fishing camp beside an Adirondack lake, perfect in every detail, from the overturned canoe of balsam boughs. A guide, his red flannel undershirt making a vivid spot of color below the sleeves of his heavy outing shirt is bending over a huge frying pan in which is sizzling the day's catch, while a sporty gentleman in sideburns is coming up from the lake with a fresh string of trout. Still another member of the party is reviving his spirits with the "cup that cheers but not inebriates."

Unfortunately some former owner cut off the margin presumably to fit it into a frame and thereby ruined its value, at least commercially.

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### Interiors of Olden Times

By EDAN WRIGHT in the *Old Chicago Post*

Fontainebleau palace, remarkable for its series of spacious and luxurious apartments, had the same good taste showered upon it when it came to the smaller nooks and crannies, if any room or corner, however small, in a palace, could be called a nook or cranny. Such a diminutive but tastefully appointed affair is our interior, the reception-room, adjoining the large apartment, where the ladies-in-waiting seated themselves while they waited to be called by the queen to arrange her hair or dress.

They were supposed to be on their best behavior here, but it's safe to say a giggle occasionally made its escape. They couldn't do any handiwork, but they could read, and considering the racy and risqué character of early nineteenth and eighteenth century novels (Marquis de Sade's works, for instance), the giggle might have been a squeal of excitement.

Our interior is obviously influenced by the Empire style, and a most refined phase. The curves of chairs and table are delicate with a restraint in the use of ormolu mounts on the lat-

ter. The striped upholstery work on the alcove seat and the chairs is typically Empire. The rug is Aubusson, with colorful flowers in harmony with the green of the coverings. Fontainebleau is noted for containing some of the finest examples of Napoleonic furniture and furnishings, of which the little reception-room is an example.

As for the Palais de Fontainebleau itself, so much has been said on all phases of it, except perhaps the source of its name. On this Francis Miltoun in "Royal Palaces and Parks of France" states: "All the original gardens were laid out anew by Louis XIV, and that of Diane underwent a considerable change at the hands of Napoleon, who also laid out a Jardin Anglais on the site of the ancient Jardin des Pins, where originally sprang into being the rippling Fontaine Bealeu, or Belle Eau, which gave its name to the palace, the forest and the town."

It has also been the scene of so many historic events, but most of whose tragedy has been mitigated by the callous pads of years. We pity but no longer weep for Josephine's fears when Napoleon was meditating divorce at Fontainebleau in 1809, and we are scarcely moved by the notorious assassination of Monaldeschi, one-time favorite of Christine, ex-queen of Sweden, when she was a guest at Fontainebleau.

But there is one pathetic little story which, perhaps because so little known, has not lost its power to wring pain from the heart—that is the tale of Marie Mancini, niece of Cardinal Mazarin and beloved of Louis XIV, who was sent to a convent because a marriage was contemplated for the king. The pathos in all in these few words of Marie Mancini as she parted from Louis XIV at Fontainebleau, "You weep, when you are a king, and yet you suffer me to be torn from you."

### American Home Differences

By GRACE L. DILLARD

in the Grand Rapids, Mich., Herald

No country in the world has more homes of real beauty than ours. Taste has always been here; so has elegant living, homes that expressed the social experience of their occupants have characterized America from the earliest settlements, and as time goes on we find such homes in increasing numbers. In the collector's enthusiasm for things old he is apt, quite innocently, to feel the naive charm and appeal of such things as the old Currier and Ives lithographs, plain pine furniture and such crude productions as Sandwich glass, and hooked rugs, and he may innocently enough totally misrepresent this country's past and present taste.

The furniture "de luxe," chiefly mahogany, although made in Europe, in the latest fashion, expressed also the taste of the earlier settlers. Shortly, the American manufacturers, meaning of course, those few expert cabinet makers, following the styles

so eagerly imported into this country, copied the Chippendale, Heppelwhite and Sheraton furniture. In fact, the greater part of this type of furniture that comes to light in this country could easily be mistaken for London-made.

In the meantime, artisans in rural towns were making plain furniture for the average people. These were cheap pieces made of available woods such as pine, maple and walnut. This furniture was made for humble homes and distant farm-houses. Much of this type furniture has come into the market in the last number of years, but it is not exactly representative of the best in furniture which appeared in our homes in the last 200 years.

oOo

Two of the most important cabinet makers in our history were Duncan Phyfe, of New York, and William Savery, of Philadelphia, although in all the colonies, both northern and southern, many craftsmen flourished who were able to produce fine things.

Travelers in the colonies were much impressed with the difference in the homes of the north and those of the south. In the New England colonies the homes and furnishings were plain, severe and simple, but Puritanism did not control the taste of every household. There were many local differences, but in each settlement the homes of those who were wealthy and cultured expressed ease and, in many cases, luxury. Inventories of the governing class in New England and of the prosperous people who imitated them and who followed the fashions that the leaders set show how exactly this furniture that was in use in England at the same date.

The settlement of Manhattan Island was different from any other colony in America. It was entirely Dutch. The New Amsterdam that grew up around the fort presented the appearance of a Dutch town, with quaint roofs, tiny canals and trim gardens with bright flowers. Inventories from homes to New Amsterdam show that the homes there were not at all like those of either the north or the south, but that those householders had brought with them ideas and modes of living similar to those of Amsterdam, Haarlem, Leyden, Utrecht and other Dutch towns.

Home life in the southern colonies was still another matter which reveals itself to us in the manners, customs and traditions bequeathed to succeeding generations. The social equality which existed in the pioneer

community of the northern colonies did not exist in the south.

Many of those who took an active part in setting Virginia were men who by birth, breeding and education had a right to be called "gentlemen." In 1649, on the execution of Charles I, seven ships arrived in Virginia whose passengers were chiefly Royalists. These members of the aristocracy and landed gentry knew that in Virginia was the possibility to resume life in all essentials as they were accustomed to living.

The homes of the wealthy Virginians, with plantations numbering hundreds of acres, compared favorably with the homes of country gentlemen in England.

These homes were equipped, furnished and ornamented with the best styles in the latest fashions produced in England.

Southern luxury and fashions astonished travelers from Europe.

There was much variation in the homes of the early American colonies. Some were luxurious, some plain, some frugal. They represented the people and the people were the product of their environments.

Imagine then, if possible the 55 men, from 12 bewildered young states, gathered together in Philadelphia, over 150 years ago, slowly and thoughtfully figuring out a constitution for a united federal government. They were the flower of the colonies, with distinguished records in war, business or statesmanship.

Their achievement attests their character and quality, and expresses as well it may the fact that social differences need be no barrier to peace or progress.

### CELIA CANTOR

1504 E. Genesee St., Syracuse, N. Y.  
HAPPY NEW YEAR

Exquisite grapes in clusters on 4 ft. caster set, 6 matching bottles, ornate handle, just resilvered, \$30. Pr. End of Day 8" vases, fluted top, cranberry, canary and coral, \$15; single ones, \$6.50. Blue I.T.P. finger bowl, 5", \$6.50. Blown glass 13 1/2" attractive vase, nice etching and unusual shape, \$10. Darling cut glass 4 1/2" bottle, Block & Sunburst, \$3; other fine pieces. Set 8" Weiman, Ger. 4 plates, lovely col. fls., some gold, \$10. Set 3 1/2" Elite, Limoges 6 plates, shape of leaf w. diff. col. fls. on each plate, \$16. Attractive green w. sil. top 9" vase, enam. fls., gold, \$15. D. & B. clover sauce dish, green, \$2.50. M. G. fluted smoke bells, ea. \$3.50. Bennington items. Write wants. Stamp, please. Jac

### MARY GREGORY ANTIQUES

P. O. Box 71,

Fitzwilliam, New Hampshire

Pair of 10 1/2" clear SANDWICH lamps, Lee old edit. Pl. 179 #3. \$75.00  
3 1/2" Early soft paste French poodle. 12.50  
8" Sq. Cranberry opalescent HOBNAIL bowl, \$1.00  
May 1851 HOBBIES cover #1. 35.00  
Early blown Helmet footed salt, flint glass. 22.00  
3 1/2" Clear stippled "Gladstone for the Million" creamer. 10.00  
6 1/2" POMONA Blueberry etching, ruffled edge plate. 20.00  
Deep amber & blue cup plates, R 890, M87, each. 7.50  
Stout man sitting in chair china mustard set, jar & spoon. 6.00  
4 1/2" Blue glass pail, dated June 24, '84. 4.50  
Hexagonal salt cellar, McK. Pl. 124 #6. 12.50  
6" Chelsea Ceramic Art Works, 1866-1869, urn-shaped vase. 6.50  
15 1/2" TIFFANY vase, pictured in McK. Pl. 219 #2. 35.00  
4 7" MAASTRICHT fruit plates. Set. 7.00  
7 1/4" Pinecut & Panel plate. 3.50

LACY SALTS & CUPS PLATES  
Write Wants — Transportation Extra Jac

### I. RAUHALA

Lock Box 264, Chicago 90, Ill.

Milk glass Crucifix candlestick, 9 1/2" high. \$2.50  
Dickens character vase, 10" high, lustrous brown glaze, "Sam Weller" in high relief on front, gold highlighted, T. Furnivals, Eng. 9.50  
Floral round china tea tile, 6 1/2" diam. 1.50  
Large heavy cut glass compote, 8" top diam., 11 1/2" high, write. 19.50  
Fowler compote, fls. 3-section, 8" top, 6 1/2" high, unmarked. 1.50  
Out of print book, "Eng. Costume, Middle Ages," by Calthrop, 1906, cl. cov. much worn, clean inside, many illus. some color. 3.00  
Sent Postpaid — Satisfaction Is Guaranteed Jac

## GEARHART'S BARN

Box 75, Route 2,

Foot-O-Ten Antiques

DUNCANSVILLE, PA.

**ANNOUNCEMENT:** Good news for me; hope you will all agree that I should accept Hads offer for a free vacation. I tried for Europe but Had says California. I think he wants a bit of the Golden Gate to bring home, then hang in his store. We will be gone for three months, so please don't forget us until we return in May. I am sure we will have some interesting items for you. We will be leaving the latter part of January, so order the items on this ad as early as you can.

I do hope Had does not forget his large mustache cup, he likes to smack pretty often, and carries the makings with him, then comes coffee, he insists we all sup from the same cup, more congenial he says; I say cut off the mustache. Cheerio.

Penna. tiger striped percussion rifle, 6" overall long, J. M. "Jacob Mills" Bedford County, Pa. early gunmaker, never had patch box, but a fine rare rifle, \$35.00. Another good Penna. rifle, 57" long, has large brass patch box, 2 triggers, walnut stock, ramrod missing, \$30.00. Note, these rifles getting very scarce, these prices are special wholesale.

American Bull-dog 32 cal. target pistol, 10" overall length, \$15.00. H. H. Bull-dog 38 cal. rim fire, \$5.00. Single action 7 shot 22 cal. pistol, small, only \$5.00 overall, rose wood handles, \$5.00. Sharps Derringer, 32 cal., brass frame replaced grips, \$10.00. Belgian pin fire 32 cal. folding trigger, \$10.00. Large early Cimarron, 43 cal., rubber grips with dog's head, 8" over all length, engraving, etc., \$10.00. Quaint Pudgy Indian Bull-dog, 32 cal., carved rubber grips, \$7.50; same thing in British Bull-dog, 42 cal., \$7.50.

2 Leather powder flasks, brass spouts with shut off valve, embossed dogs, etc., each different, 1 \$4.50; both \$7.50. 2 Different iron forged bullet molds, \$3.00 each.

Brass fluted powder flasks, dented, no harm, \$4.00. 3 Different horn powder flasks, pistol and rifle size, all \$4.50.

Civil War cartridge case, leather, marked U. S., has belt loops, \$2.50.

Oriental, brass shield shaped, tinder box, for h-t, 3 1/4 x 1 1/4", raised carving, Goddess, etc., very rare, \$12.00.

Pine Hutch bench table, extra extra large 38x54" top, this top contains only 3 wide pine boards, extra fine pine bench with heavy pine shoe (e) added to solid ends, all refinished expertly in natural, 3 rubbing coats, some restoration. This table is a rare large one, all pins, there may never be one as large and fine as this one. Crated \$125.00.

Extra large cherry 6 legs extra neatly turned tree drop leaf table. Dining room large chair will go between 2 end legs, this is unusual as you can see one like this. Center top is 22" wide, 47" long, each drop leaf 23" deep almost to floor, opens 71x47", expertly refinished satin rubbing, some restoration on one leaf. \$135.00.

2 Sets of beautiful pillow back Hitchcock chairs, black background with gold designs, expertly restored on both sets. These chairs are over 100 years old. First set of 6 plank seat, crated \$175.00. Second set, 4 with fine replaced rush seats, pillow back, also ready to use set, \$140.00.

Unusual, original, circa 1640 hanging wall cupboard in oak, Holland type, 42" across x 29" overall high, has 3 cut out scalloped shelves, column glass front end cupboards, center cupboard arched bow top, with glass door arched bow top, door has oval glass center, with random shaped wedge glass pane radiating from oval original oak finish, good structural condition, very rare, \$120.00 crated.

Large Hurdy Gurdy machine, mahogany case, imported to America by Klenz & Brother Market St., Phila., total outside measurements, flat lift lid top, 21"x30x33" high, all in excellent condition, has a pewter pine organ with 50 or more tubes, 3 pewter horns, bells and drum, has 3 huge wooden rollers interchangeable 5x22", each 10 tunes, 30 tunes total, hand crank operated. Rare and scarce, \$200.00 crated.

Concert roller, hand turned grind organ, excellent condition, 17x14x13" high, 20 wooden rolls, \$39.00.

Brass tin, bronze early one, 46" long, silver connections, quaint shaped one, \$15.00.

2 Very early wooden fiddles, extremely unusual: first one, a 3 string job, oval dish end flat base with real arrow head neck, 1 original key still there, 2 missing, all hand made \$15.00; second one, mahogany, 4 string job, oval dish end, flat base with anchor shaped shoe attached which forms a compartment pocket, neck narrow split, with square key holder, 2 keys still there with original strings, 2 missing, \$15.00.

Extra fine early Edison cabinet, floor model, never had horn, phonograph, has grided sound box, lift lid, cabinet has 3 trays with 25 each round hollow cylinder sleeve records, 75 records, like new cabinet and records, all crated for \$35.00.

Have 2 German musical steins, fine, but not old, both have burnt orange with vivid red, green and blue folk scenes; tall 13" one, \$19.50; tall 11 1/2" one, \$16.00. Very musical and quaint.

Most unusual, small walnut Pa. Dutch 2-piece wall cupboard, no paint, original walnut stain about worn off, easy to clean, top moulding missing but otherwise in excellent structural condition, no repairs needed. Top cupboard, 14" deep x 48" across, has 2 doors each 3 lights, glass 12x17", also 2 dovetailed silver drawers below these doors which is unusual as this allows more cupboard room in base which is 24" deep x 48" across with 2 beautiful panel door cupboards with cut-out skirt fret, total overall height 88". A good piece, very rare, solid ends, special price, crated \$95.00.

Have 3, dovetailed corners pine blanket chests, at special low price, first one 6x11" lid x 19" high, moulded edge, pie board lid, with turnip feet, has inside lid, also sliding secret compartment, excellent usable condition, crated \$25.00; second, 16x36" lid x 19" high, till inside, note applied scalloped skirt and feet, dovetailed at corners as well as main chest, about clean, no paint, a honey, crated \$20.00; third, Seaman's chest, 18x18" lid x 20" high, a neat unique Craftsman chest, 2 iron studded bands, 2 hand forged unique handles, handles alone on this chest, worth our asking price, crated \$15.00.

Have 2, matched pair Captain's chairs, with 9 arrow spindles each, good structural condition. Pair, crated \$45.00.

Early hand made three wooden wheels baby buggy, at special low price, first one 16x11" lid x 19" high, excellent condition, \$5.00; these look like walnut, could be oak; unusual walnut ribbon case, has lift lid lid, with 4 inside sliding tills, lock and key, 16x10x6" high, \$9.00; round 18" diam, oak cabinet, 20" high, revolving spool case inside, glass missing from door, \$3.50.

Early spindle type high chair, wedge wide spat top back, fine unique one, fine condition, \$8.00.

4 Neat turned less, early cherry drop leaf extension table, 19" center x 39" long, with 2 15 1/4" drop leaves, as it is, good structural, painted, no extra center board, \$39.00.

Fine Lady's small roll lid secretary, base has long drawer, 2 short drawers and cupboard, lots of drawers and pigeon-holes under roll lid, top has original glass doors, 3 shelves for bric-a-brac cupboard, wood original finish looks like walnut or oak, good usable as is, crated \$35.00.

Unusual cherry night stand, 17x17" top, dovetailed drawer, unusual single door commode cupboard below, crated, no paint, original stain, \$25.00.

Stools and benches: 16x10x10" high, old milk stool, peg legs, \$3.50; very unusual, pine foot bench, top 12x24x12" high, slanted mortise-cut-out ends, painted, \$8.00; hickory primitive work stool, peg legs, 16x14x30" seat, 19" high, a honey, \$5.00; 14x14" stool, 10" high, peg legs, \$5.00; primitive 13" oval peg leg stool, 14" high, \$5.00; plain cobbler's bench, no pins, just flat 14x49" top, pine, peg legs, 16" high, make lovely primitive table, \$12.00.

Fine old pine wash tub bench, quaint formation, 17x41" top, 19" high, make fire side bench, \$10.00.

Very scarce item. Old wooden pump, 6" square body contoured center with iron spout, hickory handle, sucker rod of wood, nice garden piece, 72" high, \$45.00.

Neat white wood early town wagon, 2 passenger seat, seats across wagon bed, 12x36" seat, \$7.00.

Prettiest 3 bow back Victorian early love seat you ever saw, finger carved bow legs, closed arms, 49" between arms, original finish, good usable as is, the original horse hair covering, use as is, crated \$49.00.

Set of 6 plank seat chairs, thumb back, 2 wide back bowed stretchers, then short turned spindles to seat, set \$59.00 crated.

Single chair, arrow bow back, plank seat chair, \$10.00.

Youth's heavy duty plank seat chair, Windsor spindle type, bamboo turnings, only 27" overall high, all original, \$9.00.

Heavy made child's ladder back rocker, 24" overall high, hickory, woven seat, slight damage to seat otherwise perfect, has arms, \$8.00.

Child's Victorian walnut arched back rocker, has arms, turned spindle back, cane seat missing, unusual, 23" overall high, \$8.00.

Early tilt back organ chair, elevating screw, Victorian feet to pedestal, spring and screw adjusting, upholstered back and seat, \$15.00.

Cute original turned maple 4-leg baby walker, home made, neat, rare, \$8.00.

Brass eagle's head pomel for saddle, carving, etc., \$3.50.

4 Pairs, each matched, brass bridle buttons, 3/4" diam. to 2 1/4", per pair \$3.00; all \$10.00. Have 10 all brass bridle buttons, all diff., all \$8.00. Pair brass Civil War spurs, \$5.00.

3 Different bridle straps for martingales, etc., 18 white ivory rings, 15 white bands, all \$5.00.

Brass button, 2 1/2" diam., star center, for horse's head, \$2.50.

Early light weight wooden buggy jack, 30" long, iron slide lift weighs only 2 lbs., neat, \$5.00. Quaint neck yoke to keep stock from going under fence, mfg's piece, \$5.00.

Pair quaint iron horse hobbles with chain, \$5.00. Conestoga wagon jack, wooden one, very quaint, \$5.00.

Quaint micrometer candy scale, nickel over brass mable base, brass scoop pan, weighs from 1 oz. to 5 lbs., very unusual, Dodge M. & Co., Yonkers, N. Y., all original, turn disk, never had separate weights, \$20.00.

Quaint decorated original small candy scale, claw base foot, has pan and weights, \$3.00. Another small iron candy scale, pan damaged, \$3.00.

Extra fine 12 tube candle mold, large size, with handle, \$4.50; smaller 12 tube candle mold, handle, \$3.25. 8 Tube candle mold, handle, \$2.50. Tapering pointed 12 tube candle mold with handle, \$2.00.

Matched pair original tea caddies, trunk bow top type, 6x9x3 1/2" long, old colored lithograph, fruit and floral, rare, both \$15.00.

Same type in receipt box, 7x11x4 1/2" high, lock with key, fancy striping, \$4.00.

Round tin spice box, spice cans, inside, also a quaint spice grater inside, unusual, \$3.50.

Fine usable old spice cabinet, looks like maple, 8 drawers, 6x11x14", has wall hanger, \$17.00.

Extra nice all pine early spice chest, 7x13x15" high, old, hand made, bracket feet, 5 long full length drawers with original brass knobs, \$20.00.

3 Delit china spice jars, 4x4x7 1/2", lids, etc., ships, windmills, etc., 2 small ones 2x3x4 1/2", match, vinegar cruet, 9" tall matches, 6 pieces, \$22.00.

Early iron wall spice grinder, not a coffee mill, has crank, lacy iron face, "Flora" embossed, \$5.00.

Small iron wall wedge shaped coffee grinder, brass name plate, Hullison patd., \$3.50.

Tall vase shaped iron coffee grinder, 12" high, iron drawer, resembles 2 wheel job, never had wheels, hand crank, \$10.00.

Large early brass auto light, all brass, large bullet shaped base, bullet shaped back, 14" overall tall, \$10.00.

Iron muffin pan or maple sugar pan, 12 fancy molds, \$4.50.

Real working model Guillotine drop knife, trap, etc., expertly made, 16" tall, \$10.00.

Early iron magazine rack, 14" high, 15" long, 2 compartments, scrolled, twisted iron, very unusual, \$10.00.

Extra fine, decorated iron crimping device, 2 brass rollers, iron crank, 13" overall long, \$6.50.

3-Qt. maple sugar bucket, brass hoops, plunger pine lid, porcelain knob, wide hickory handle, expertly refinished, ready to use, \$10.00.

Child's cast iron stove, 7x12x7 1/2" high, fine condition, \$12.00.

Folding mirror, for chest or wall 3 frames, 11x13", each with plate glass, \$6.00. Another 3 frame folding mirror, 7x9" frames, each has plate glass, ebony finish, \$5.00.

Very unique hand woven basket of fine hickory, shaped like boat, 19" long, 8" wide at center, hickory band, handle, \$3.50.

Cranberry scoop rack, 14 times, long handle, \$7.00. Beautiful bath bowl with pitcher, 5 petal, large floral, yellow center, gold banded, set \$5.00.

Have 10 pieces of masonic glass, 7 stemmed sherbets or goblets, wine goblets, loving cups, etc., all profusely decorated, all \$20.00.

Gaudy decorated Totem pole came from Mexico, \$3.00.

Set of Russian carriage bells, 3 musical large bells on steel bow, fancy top, brass studded, \$15.00.

Set early wire hoops & bustle for hoop skirt, \$5.00.

Early shoulder yoke for carrying 2 milk pails, \$5.00.

Extra fine cut-out feet work 2-shelf corner bracket, 24" high, \$5.00.

Early survivors, brass transit, T. Beckman & Co., original dovetailed case, with plumb bob, \$25.00.

Rare glass 2 font marriage lamp, has match holder between fonts, high wishbone standard, "Hitley" dated 1870, also has 2 electric adapters with half green chinnies, ready to plug in, \$50.00.

Very unusual pewter flat lamp, large saucer base, drip cup, and font cup with hinged lid, quaint handle, 9 1/2" high, no marks, but looks American, \$15.00. Jac



**MRS. ROY DOUGLASS**

**Pine Brook, New Jersey**  
**RARE BLOWN S. Jersey cov. Jar.**  
 Photo ..... \$38.00  
**MINIATURE NAILSEA** scent bot-  
 tle, 1 1/2", blue & white swirls,  
 silver top ..... 8.50  
**PINK LUSTRE Dahlia c/s.** Proof. 10.00  
**PAIR 3/4" PINT FLUTE** bar-lip de-  
 canters, FIVE size ..... 10.00  
**LACY SAND, 6 1/4"** Plaid plate ..... 6.50  
**DECOR. TIN TEA CADDY**, urn  
 with handles. Eng. Farm scenes. 10.00  
**WANTED:** Base for blue Wildflower  
 Butter or 5 1/2" Compote; clear, 6" saw-  
 tooth base.  
 Shipping Chgs. Extra. Stamp for Reply. jac

**HOBBY HARBOR**

EDITH &amp; NATALIE LEYDEN

**287 Lakeside Avenue,  
 Marlboro, Massachusetts**

Med. blue Wedgwood Jasper pitcher, 5", classic figs.,  
 Wedgwood, England, \$15.  
 Vas. J. & B. oval, cov. open handles, 1 3/4", \$7.  
 Triple Triangzium tumbler, 5, ea. \$5.  
 Vaseline Wildflower creamer, 5 1/2", \$8.  
 Character pitchers, 4 1/2": colorful Rooster, Elephant,  
 Frog, Chinaman with Goose, Cow; ea. \$5.  
 Pr. Rose Med. vase, nice anape, 9", \$35.  
**PATTERN GLASS COV. SUGARS:** Cupid & Psyche,  
 \$8.50; Wildflower, \$8.50; Wheat & Barley, \$8;  
 4-Petal, \$12.50; Arhus, \$10; Excelsior, beauty, \$15.  
**COV. SWEETMEAT JARS OR COMPOTES:** Roman  
 Rosette, \$10; Three-Face, \$12.50; Waffle, \$15.  
 All Items Positively Old — No Copies  
 Express Collect or Add Sufficient Postage jac

**Longfellow Antique Shop**

**86 Portland Street,  
 Portland, Maine**

|  |         |
|--|---------|
| Cut glass sugar shaker.....                | \$ 2.25 |
| Cut glass candy dish.....                  | 3.00    |
| Cut glass vase.....                        | 10.00   |
| Shaving mug.....                           | 2.00    |
| China cake plate.....                      | 2.00    |
| China chocolate pot.....                   | 7.50    |
| Square covered Pancelled Thistle dish..... | 6.00    |
| 6 Pancelled Thistle saucers.....           | 1.00    |
| Post cards, each.....                      | 1.25    |
| Trivets.....                               | 1.25    |
| STAMP, PLEASE.....                         | jac     |

**MARIE M. ROENICKE**

**5450 Livernois, Detroit 10, Michigan**  
 A large rare and beautiful 3-qt. Bennington ice water  
 pitcher, covered spout, swans, \$22. Round green  
 Jasper vase, girl in chair, \$7. Royal Bayreuth 5 1/2"  
 pitcher vase, sheep in meadow, \$8. Overly tortoise  
 shell 2-handled vase, green and gold flecks, so lovely,  
 \$7.50. Brown butter tub, cov on cover, Germany, \$5.  
 Exquisite signed porcelain, Josephine, in Florentine  
 frame, \$25. Small Artichoke hand lamp, \$3.  
 Transportation Extra — Stamp, Please jac

**HOWE'S HOUSE OF ANTIQUES**

158 Washington St., Marblehead, Mass.

|  |         |
|--|---------|
| Tree of Life spooner, frosted, 6 1/2" high,<br>hand at base.....                   | \$ 6.50 |
| Covered compote, Tree of Life, 8 1/2" high,<br>hand at base and hand top knob..... | 15.00   |
| Large open compote, 9 1/2" high, 9" diam.,<br>lavender tint supported by hand..... | 22.50   |
| China Canton bowl, cut corners, 10"<br>across top.....                             | 22.50   |
| China occupational mug with name and<br>picture of blacksmith.....                 | 20.00   |
| Medium size china Pug dog with blue<br>ribbon and bells.....                       | 18.50   |
| Pr. 12" carriage lamps with round and<br>square reflectors.....                    | 30.00   |
| Covered two handed Rose Medallion<br>bouillon tureen.....                          | 25.00   |
| A choice fruit paperweight.....  | Write   |
| A few pairs of decorative Battersea knobs, Write<br>jac                            | jac     |

**MRS. RUSSELL L. INGRAM****Olive Hill, Kentucky**

|   |
|---|
| 1. 3-Face 10 1/2" lamp, clear bowl, \$38.50.                      |
| 2. Burnside saucer, polished finish, fine color, \$22.50.         |
| 3. Polished N. E. Peachblow darning, exquisite<br>color, \$18.50. |
| 4. Amber D. & B. 3" covered gypsy pot, 3 feet \$7.                |
| 5. Small collection boxes.  |
| 6. Horseshoe 3 goblets, creamer, spooner & relish,<br>all, \$22.  |
| 7. Pr. complete pickle castor frames.                             |
| STAMP PLEASE — CARRIAGE EXTRA jac                                 |

**BETTY LEE INGRAHAM**

Old Tavern Hall

**R. D. No. 3, on Rte. S5 SCHENECTADY, N. Y.**

|   |         |
|---|---------|
| 1. Embossed Britannia ware tray, pretty etched<br>center, 14 1/2" x 8".....   | \$ 5.00 |
| 2. Ornate gold easel table frame, takes pic-<br>ture, 4 1/2" x 6".....  | 5.00    |
| 3. Pink floral china cuspidor, pink tinted<br>on white.....   | 5.00    |
| 4. Walnut 3-shelf hanger for wall.....  | 8.75    |
| 5. Sterling filigree cov. pint flask, cup bottom<br>6.00  |         |
| 6. Handsome ornate gold leaf frame, sq. 26x30".....   | 7.00    |
| 7. Fuchsia pattern ironstone water pitcher, 9".....   | 5.00    |
| 8. Pair "Pinwheel" pressed glass jelly dishes<br>on bases.....  | 4.75    |
| 9. Round maple spice box, 8 inner containers,<br>tin bound.....   | 4.75    |
| 10. Lovely bulbous sanded Majolica vase, ap-<br>plied flowers, red lined, ruffled.....  | 6.75    |
| 11. Rare Austrian lattice white open jardi-<br>niere, 5 1/4".....   | 8.50    |
| 12. Pair brass embossed candlesticks, 12 1/4",<br>fluted bases, won't tip.....  | 12.00   |
| 13. Large white bisque noodle dish, pink ribbon<br>around neck, 9" tall.....  | 10.00   |
| 14. Chinese plant jardiniere, large pond lily,<br>high relief.....  | 4.75    |
| 15. Collection of jewelry, including.....   | 5.00    |
| 16. Choice small china divided dish, center<br>handle, pink floral, gold.....   | 6.50    |
| 17. Pretty cider glass beverage set: pitcher and<br>5 glasses, grapes, embossed.....  | 5.00    |
| 18. Lovely pair china wall plates, punched to<br>hang, pink blossoms, scene, one has hair<br>line spider in back in glaze only, not thru..... | 6.75    |
| 19. Pretty small walnut corner bracket, mirror<br>bred, not too old.....  | 4.00    |
| 20. China scalloped Nippon candy dish, handle,<br>orchids, gold.....  | 3.25    |
| 21. Glass cake stand, pressed.....  | 3.00    |
| 22. Tall pressed glass banana stand.....  | 4.00    |
| 23. Pink rose print in walnut frame.....  | 4.50    |
| 24. Beautiful large cobalt blue china clock case,<br>pink floral trim. No works takes Ansonia<br>works.....                                   | 12.00   |
| 25. Mechanical iron bank, "Tammany," perfect<br>beauty.....   | 11.50   |
| 26. Gorgeous large pink lustre German cup<br>and saucer, gold embossed roses, high relief,<br>a beauty.....                                   | 8.00    |
| 27. China piner on base, colorful scene, handle.....  | 3.50    |
| 28. Swedish spinning wheel.....   | 9.00    |
| 29. Small silver violet embossed foot, jewel<br>box, hinged cover.....  | 4.00    |
| 30. Ox yoke, in perfect condition.....  | 15.00   |
| 31. Pine dry sink, refinished.....  | 50.00   |
| 32. Large set, English dinner ware, about 100<br>pieces, lovely pattern, fine condition.....  | 65.00   |
| 33. Walnut carved criss-cross frame, gold liner,<br>24 by 20".....  | 3.75    |
| 34. Large oval porcelain brooch, blue floral, gold<br>liner.....  | 3.50    |
| 35. Lady's etched gold watch with chain and<br>slide, runs.....   | 12.00   |
| 36. Gent's gold vest chain.....   | 6.00    |
| 37. Little silver cuff button box.....  | 3.50    |
| 38. Wall spice box, needs refinishing.....  | 3.50    |
| 39. 3 Red bordered fringed linen towels.....  | 5.00    |
| 40. Handsome carved walnut frame, gold liner,<br>carved leaf corners, 28x27", a beauty.....   | 7.00    |

**WANTED:** Base for Stippled Cabbage Leaf butter  
 dish, Lee Pl. 65, American Glass and 2 Daisy and  
 Button straight side castor bottles and stoppers.  
 Small items sent parcel post if sufficient postage is sent with order. Photos of items marked \* are each 20c.  
 Stamps with all checks and for replies. Grating free. Express extra. jac

**CLINTON ANTIQUE SHOP**

19 Leigh Street,

**Clinton, New Jersey**

|   |         |
|---|---------|
| Paperweight in form of solid glass bell, 3"<br>high, sapphire blue.....   | \$ 3.75 |
| Several old demi-tasse (cups only); various<br>kinds of china, ea.....  | 1.25    |
| Wedding Ring pattern cake plate, white w.<br>gold band and handles.....   | 3.00    |
| Large china Easter egg, floral hp. dec.....   | 1.75    |
| Fine old Milton china King blue & gold<br>plates, 2, 10 1/2" diam., ea.....   | 4.50    |
| 2 Modern Wedgwood salad plates, straw-<br>berry border in colors, ea.....   | 1.00    |
| 2 Staffordshire plates, 7 1/2" diam., Devon-<br>shire pattern, ea.....  | 1.25    |
| Small fine hp. pitcher, floral, 4 1/2" high.....  | 3.00    |
| Cuspidor, Bennington type, brown & buff,<br>interesting shape.....  | 3.75    |
| Old Jersey butter jug, gray pottery, 10" high<br>hand shape, ea.....  | 2.50    |
| 2 White ironstone plates, 10" diam., Port-<br>land shape, ea.....   | 1.75    |
| 4 Large 10" English china plates, Johnson<br>Bros., magenta flowers, ea.....  | 1.00    |
| Large deep dish, 11 1/2" diam., old German<br>or Austrian china, scalloped edge, fine<br>hp. border design in bright blue, yellow<br>and white..... | 4.75    |
| Moss Rose cake plate, square shape, 9 1/2"<br>diam., impressed mark: "Hard semi-por-<br>celain patented".....                                       | 3.50    |
| Set of French tiles, size 5x5", beautiful<br>ones, suitable for formal fireplace, ea.....   | 2.75    |
| All Items in Perfect Condition — No C. O. D.'s<br>Stamp with inquiry or Order jac   | jac     |

**ADELE CAMPBELL**

16 Baker St., Mt. Home, Ark.

Glass castor set, D. & B. 3 bottles with T.P.  
 top \$12.50. Little Bo-Peep gl. plate \$3. Hey did-  
 dle gl. plate \$3.50. Beautiful cl. heavy glass  
 water pitcher & 4 tumblers, Bulls Eye & Daisy,  
 cranberry eyes and gold tops, \$15. Single brass  
 angle lamp for wall, old M.W. gl. dunce chimney  
 and clear font \$18.50.

Stamp Please — Transportation Extra jac

**Granville & Hazel Lothrop**

Antiques

553 West Main St., Avon, Mass.

M. G. PLATES: 8" Scroll & Eye, \$8.75; 9 1/2"  
 arched border, \$9.50. RIBBED PALM sugar jar \$18.75  
 ROYAL CRYSTAL tumbler \$7.50. ASHBURTON  
 large wines, 6, ea. \$8.50. SAWTOOTH pomade, 2,  
 ea. \$15. GOBLET: Horseshoe, knob stem, 6, ea.  
 \$6. Ribbon \$8.50. AMBER WILLOW OAK  
 sugar base \$9. BEADED DEWDROP 9 1/4" cake-  
 stand \$8.75. OLD IVORY 12 1/2" chop plates No.  
 75 \$14. FROSTED CIRCLE c/s \$14.50. GREEN  
 FEATHER outer \$10.50. VAS. PRESSED DIA-  
 MOND in salts, 6, ea. \$2.75. MOON & STAR  
 variant tumbler with colored Stars, etc., 2, ea.  
 \$7.50. KENTUCKY 7" plate \$5.75. VAS. 3-PANEL  
 goblet \$7.50. jac

## WANTED

Rates: 8c per word;  
Larger type 12c per word.

**SHAVING MUGS.** Occupational and Sports, Banks, trains and toys.—Walter J. Henry, Adamsburg, Penna. j12698

**DAQUERREOTYPES WANTED.**—MacKay, 2063 16th Avenue, San Francisco, California. n12676

**OLD SHOES,** boots, sandals, footwear, all nations. Give age, history, photo or sketch. Describe fully.—B. Cooke, 37 Lakewood Drive, Glencoe, IL f122741

**CANES.** Must be unusual in design, material or history. Send photo or sketch. Describe fully.—B. W. Cooke, 37 Lakewood Drive, Glencoe, Ill. f128041

**Mechanical banks, old coins, Indian relics, old buttons, old letters.**—Romey, 112 Washington, Bluffton, Indiana. ap120441

**WANTED:** Sewing birds. Send drawings.—Mabel Whiteley, Warrington Apts., Baltimore 18, Maryland. my126921

**Collector wants:** Sewing squirrel & unusual sewing birds. Describe, sketch, price.—Eugenie Bijur, Bath Ave., Long Branch, N. J. f124281

**WANTED:** Bee Hive honey pots and other Bee items.—C. Smola, 3824 E. 127 S. E., Cleveland, Ohio. ja1021

**HAND ORGAN,** steam calliope, Blackberry and corded Drapery pressed glass.—Cooper, 106A Court St., Brooklyn 2, New York. ja1441

**BATTERSEA ENAMEL** boxes, other Enamels.—Ira Nelson, 80 Batterymarch St., Boston, Mass. mh12667

**WATCHES, SOLID GOLD** for my personal collection.—Ira Nelson, 80 Batterymarch St., Boston, Mass. mh12668

**WANTED:** Blinking Eye iron clocks. Eyes blink when clock ticks.—W. F. Keller, 8 Saga Terrace, Scarsdale, N. Y. ap6806

**MABELLE HENDLEMAN,** 1116 N. Pennsylvania, Indianapolis, Indiana.—Wanted: Haviland silver pattern, tea size, cups, saucers; also other pieces. ja1251

**WANTED:** ANTIQUE jewelry, gold teeth, scrap gold, watch cases, heavy gold and silver chains, anything old in gold & silver.—Clyde O'Neal, 400 Franklin St., Waco, Tex. mh3234

**CURRIER & IVES** lithographs. Especially Winter, Sailing Ships, Railroads, Hunting, Fishing and Farm scenes. All correspondence answered. Offer made. For \$1 we will send you a catalog of eighteen hundred prints wanted and the price paid for each.—A. R. Davison, East Aurora, New York. ja70841

**BARBERSHOP SHAVING MUGS.** Collector will pay liberal prices for occupational and sporting designs. Offers submitted will receive prompt remittance or reply.—L. W. Evans, P. O. Box 412, Lenexa, Kansas. d120291

**COLLECTOR WANTS:** Early Pewter of all kinds, including mugs, tankards. Primitive paintings.—Oliver Deming, Westfield, Mass. ja2126

**MEISSEN FIGURES.**—Grace Young, Bellevue, Iowa. au12453

**WANTED:** Victorian calling card cases.—Maude Pastor, Ashland, Ohio. ja3821

**WANTED:** Reed & Barton tea or coffee pot. No. 2760. RK or RL Dresden tea cups and saucers.—Gladys Abbott, 2803 Parker St., Amarillo, Tex. f3004

**WANTED: FIRE ENGINE** Antiquities, handtub fire engine, old equipment, firemen's relics, old nozzles, belts, pictures, catalogues, books, magazines, leather buckets, firemen's papers, records, scrapbooks.—P. O. Box 77, North Postal Annex, Boston 14, Mass. ja3215

**CHINA, GLASS, bric-a-brac, antique furniture.** Details first letter.—Antiques Shop, 5 Demarest Ave., Englewood, N. J. ja3882

**COPPER,** dolphin shaped, lavabo; drop-leaf table, Queen Anne, oval, cabriole legs; conversation seat, light wood; metal, hen-on-nest whale oil lamps; rabbit trimmed chafing dish; Bennington oddities.—R. Benson 914 E. 29th St., Kansas City, Mo. ja3295

**SHAVING MUGS** with picture of owner's occupation and name in gold, wanted. Liberal prices.—Fred Patterson, P. O. Box 1730, Atlanta, Ga. n128041

**COLLECTOR WANTS** pewter mugs, beakers, tankards, etc.—Box 363, Ramsey, N. J. my6825

## FOR SALE

Rates: 8c per word;  
Larger type 12c per word.

**NETSUKES** of superb quality only for the serious collector.—T. M. Pentz, The Lazarette Studios, New Milford, Conn. my6675

**ATTENTION DEALERS:** Large stock of Victorian, Empire, and early American furniture at popular prices. Lists sent on request.—Richmonds, 1380 Washington Ave., Holliston, Mass. Formerly of Springfield, Mass. au122971

**EARLY NEW ENGLAND** pine and maple furniture. Price list upon request.—Howard T. Henderson, 115 Washington St., Camden, Maine. ja6806

**JOHN ROGERS GROUPS,** collection of twenty different groups for sale.—C. K. Johnson, Hurley, N. Y. jly124021

**BOTTLES, FLASKS** and bitters. Buy or sell. List 10c. Wanted N. Eng. Pine-apple oval dish, handle mugs and cruet.—The Empty Bottle, Box 27, New London, Conn. ap124661

**Write wants in: Tea Leaf, hand painted bric-a-brac, game sets, Staffordshire pieces, plates, custard glass, still banks. Active files. Large stock. Fair prices. Prompt reply if stamp enclosed. Satisfaction guaranteed.**—Elinore Gardner Marvin, Antiques, 29390 Grandview, Route 6, Mt. Clemens, Mich. mh120483

**Steins: Before Christmas** closeout sale. Bargain prices. Stamp for list.—R. Stevens, Rt. 3, Vienna, Va. d1292

**LARGE STOCK** early American, Pa. Dutch, Empire, Victorian, and marble top furniture; pattern glass, china, ironstone china; china hanging and parlor lamps; frames, mirrors, clocks; other misc. items. Free lists or photos.—Fennman's Antique Shop, Jonestown, Pa. 1/4 mile S. of U. S. Route 22. mh60441

**COLLECTOR'S AGENT** constantly attending auctions of antique household goods on Pennsylvania Dutch farms. State articles wanted; price willing to pay.—Evelyn Benson, Rohrerstown, Lancaster County, Penna. f3614

**ANTIQUE FURNITURE.** In the rough and miscellaneous. Dealers and collectors write your wants.—The Waywide Shop, 167 Purchase St., N. Y. mh3252

**GENUINE TORTOISE** shell combs, Barrettes, Lorgnettes. Early American, excellent collectors items.—Le Vine, 203 E. 18th St., New York No. 3, N. Y. f3873

**OLD LAMPS;** all kinds, 17th & 18th century. Crusies, Betty's, splint and rushholders. No kerosine lamps. Send 6c for illustrated list.—L. R. Thwing, 1039 Massachusetts Ave., Cambridge, Mass. ja3944

**EDISON & COLUMBIAN** cylinder phonograph with morning glory horn and 96 records, 86 pieces Limoges china. Also Indian Tree Meakin set. Swiss set: Cuckoo clock with 2 carved ornaments. Crystal cut glass plates, finger bowls, & sherbets. H. P. Limoges set in Sea Shell design.—Marie Pejchar, 7149 Lanham Ave., Maplewood, Missouri. ja1424

**BLUE EGG** in sand pitcher, \$16. Sheffield 12" candlesticks, pr. \$35. M. W. G. battleship with cover, \$7. Amber Grant Peace plate, \$8. Painted porcelain pipe, 36" stem, horn bit, \$17.50. Three Panel, bevel glass, brass frame mirror, \$8. Footed, orchid, china hinged jewel box, colorful, \$7. Large stoneware jug stein, blue & gray, \$10.50. Amber D&B 1886 slipper, 7" long, \$10. Camphor glass, 5" slipper, 1893, \$8.—Badger Antiques, 1460 Church St., Wauwatosa 13, Wis. jalx

**PRIMITIVES.** Large collection pitchers, all sizes. Price \$1 to \$25. Fine deep walnut frames, \$2.50-\$3.50. Staffordshire vases, old Audubon prints. Old Spode & Minton sets. Beautiful demi tasse set of 12. Inquire—Solveig Gislason Antiques, New Ulm, Minn. ja1213

**TWO WHEEL IRON** coffee grinders, 19" wheel, 29" high eagle on top, \$15. Pair double bracket flower pot holders, cleaned and lacquered, \$10 for pair. Cedar churn, brass hoops, \$7.50. Oak iron hoops, \$5. Old drug store scales, marble top, \$15. Very large bear trap, hand made, \$7.50.—Karr Museum, Stanberry, Mo. ja1614

**MOON AND STAR** lamps, amber bases: 1 blue & 1 clear bowls. Price \$45 pr. 7 Loop goblets, Lee's Plate 1, \$3.50 ea. Pearl handled pie server, \$4. Nice ivory letter opener, \$3. Ruby set, gold pen holder, \$2.75.—Hills Antiques, 501 Kenwood Blvd., Enid, Okla. ja1863

**WHOLESALE DEALERS!** Opening new shop. Please write.—Ulrich Antique Shop, Morris, Illinois. ja169

**PLATES:** Waffle Fan. Basket Weave, Classic, Roman Rosette, Stippled FMN, Rose in Snow, 5", dozen 5 1/4" clear "101", colored ABC's; Bristol mug; Celeries; Lion, Cabbage Rose, Hohnall; Tooth-picks; Milk hand, amber D&B. Kitten, green beaded grape, Hundreds relishes, sauces, salts; Majolica Shell Seaweed teapot; Cow creamers; Satin rose bowls; Bennington flask "Departed Spirits"; Cherry Boy-Girl; Betty lamp; tin sander; pine bootlaces; Victorian cardboard sampler; fire screen; scrap book; drop-leaf tables; foot stools. Write exact item wanted, enclosing stamp. No lists.—Mrs. Smith, Highland Ave., North Wales, Penna. ja1886

**FOUR MILK WHITE,** 7 1/4" plates, 3 row forget-me-nots, each \$3.50. Pair porcelain tie-backs, \$5. Antique walnut lap-desk, 7 1/2 x 11", \$7.50. 6 lovely cut glass salt dips, matched, \$5. 3 Allerton coffee c.s.s., Willow, each \$3. Viking jam jar, \$3.50. Beautiful bisque doll, brunette, kid body, clean, Germany, \$10. As above, 12" darling, \$7.50. Transportation extra.—Nellie Morris, Harlan, Ia. ja1635

**1. SEVERAL OLD DOLLS,** send for list including Santa Claus doll. 2. Old Columbus plate, Milk Glass, about 8", open shamrock edge, proof, \$12. 3. Two old electric trains and tracks, complete passenger and freight cars. Excellent condition. Both \$25. 4. Old crystal, clear perfume bottle in miniature violin case. Beautiful, \$5. 5. Mormon items, write. 6. Quilt patt. goblet, clear, \$1.50. 7. Lge. clear glass rolling pin, \$1.50. 8. Meissen, blue Crossed Swords Onion patt. 3" creamer on three legs. Small professional mend on snout, tiny nick on edge, beautiful, \$6. Enclose stamp. Write to: 1004 Winthrop Dr., Alhambra, Calif. ja1777

## BOOKS RECEIVED

**DO YOU COLLECT** fine cabinet animals, "snuffs", inro, seals? Ivory, jade, agate; Buddhist bronzes; vases, bowls, trays? Old Satsuma, Cloisonne, Imari, Medallion? Big and little boxes? Tear-bottles, chessmen, embroideries? I have these and more. If I have not, let me purchase for you on commission.—"The Collector for Collectors". Write (stamps please).—Mrs. Anna G. O'Higgins, 222 West 23rd St., New York, N. Y. ja1694

**NETSUKES, IVORY CARVINGS**, curios, silks. — Harrington's, 4 Highlawn Ave., Lawrence, Mass. ja188

**VERY RARE COLLECTION** of U. S. stamps, 25,000. Also, stamped envelopes and covers, 1830 and up. 500 old coins, 1 violin, original, 306 years old. Will sell. Write or call for appointment.—W. O. Whetstone, 201 E. Locust Ave., Phone 502, Woodward, Okla. mh3276

**TOLE STEREOSCOPE**, 66 mixed cards, pewter stereoscope, 66 mixed cards, \$5.50 each or 2, \$10. P. P. extra. — Morton, 414 E. Main, Greenville, Ohio. ja1291

**FOUR OIL PAINTINGS**, deep frames, lot \$20. Stereoscope, 24 views, \$3.30. Rayo lamp with shade, \$8. Wooden mortar pestle, \$4. Charcoal iron, \$2.50. Carpet bag, \$3. Walnut clock, shelf, carved Stag, \$5.50. C. & I. "Girl I Love", \$4. Boston rocker, \$12. Candle mould, \$3.50. Magic lantern, \$3. Cherry chest, \$100. Book Cycling, 1887, \$6. Grandfather's clock, \$135. Tall shelf clock, Hotchkiss & Benedict Mungers, pat. 1820, 8-day, fine running order, \$85.—Twila and Everett Dix, Coudersport, Pa. ja1236

**SIX FRUIT SPOONS**, 1847, Rogers Bros., triple X. S., lovely, \$6. Toy trivet, 3½" long, \$1.75. Transportation extra.—Morton, 414 E. Main, Greenville, Ohio. ja1002

**PAISLEY SHAWL**, bought Dublin, 1882, 3 yds. by 2 yds., fine cond. wonderful colors, \$50. Beau, 2-part cherry banquet table, fine condition, round when closed, \$350. Swedish grandfather "skirt" clock guaranteed almost 200 years old, running right along, \$250.—Galt Antiques, 1210 West 6th, Topeka, Kansas. ja1083

**WALNUT COUNTRY** drug store fixtures, mirror and colored glass panels, with emblems. Other walnut. Cabinet-maker's dream.—John Dawson, 900 Neal Avenue, Dayton, Ohio. mh3863

## REFINISHING & REPAIRING

**IRONSTONE PUTTY** successful for repairing china, pottery, bisque. Filling holes, cracks and building missing parts. Adheres permanently to china, metal and wood. Dries hard in few hours. Will not shrink, crack, or crumble. Can be carved, sanded, stained, painted or glazed. Keeps indefinitely without waste. Large supply with directions. Postpaid \$1.25.—Frank C. Williams, Box 281, Colchester, Illinois. ja3449

**BRASS AND COPPER** Collectors! Simple formula for removing nickel from brass or copper, \$1.—Odd Shop, 107 Broad, Angola, Ind. mh4084

**FURNITURE REPAIRED, REFINISHED**, upholstered & remodeled, broken parts made & replaced. We make furniture & picture frames to order, refinish frames. Out-of-town business solicited. Send your item for free estimate or write. We crate, insure & return.—Nemes Furniture Factory, 2631 N. Lehmann Court, Chicago 14, Ill. Ph. Buckingham 1-2666. f8008

Please mention **HOBBIES** when replying to advertisements

**MAKE YOUR OWN MODERN FURNITURE**, by Norman Cherner. Published by McGraw-Hill Book Company, Inc., 330 West 42nd St., New York 18, N. Y., 140 pages, illustrated. Price \$4.00.

Many craftsmen are born on shopping expeditions. After a glance at the price of comparatively simple furniture they decide immediately that with a few slabs of wood, the trusty hammer, saw and nails, and of course, a bit of effort they will create the pieces needed for less than half the cost of the finished product. These dreams often terminate in a hodge-podge of poorly constructed pieces. However, sometimes the dream is realized and a professional look accompanies the completed furniture. This professional look can be realized by the amateur if good designs are used and followed explicitly.

Norman Cherner has given the modern craftsman these designs along with basic instructions in step by step working drawings. Not only does he offer his experiences in this field of creation and design of modern furniture, but he also shows how to plan your house as to furniture arrangement so as to utilize all available space for comfortable living. The budget has been considered and with sufficient time, effort and patience expended it is not only possible but simple to completely furnish your apartment merely by following the designs created by the author. His furniture making projects include working plans for chairs, sofas, beds, tables, closets and various accompanying units along with instructions for finishing and upholstering. He emphasizes the necessity for allowing adequate space for hobbies of all types. The designs are attractive and well planned, very plain and very modern, and definitely keyed to today's living.

The text is well written and sometimes amusing. Mr. Cherner relates

an incident which occurred during his first year in college when he built an eight foot bed containing everything, he says, "except an automatic dish washer," even a drawer for his tennis shoes. After protecting this creation from less admiring friends and relatives, Mr. Cherner decided it should have been at least four units, and has no doubt kept this in mind while designing his later projects.

The physical makeup of this book is excellent. It is clearly printed on heavy stock and sturdily bound in cloth. The author is an expert in this field and has done an unusually thorough job in expounding his knowledge in a readable and understandable publication.

—Sue Neil

oOo

**DRAWING ANIMALS**, by Victor Perard. Published by Pitman Publishing Corp., 2 West 45th St., New York 19, N. Y., 64 pages, fully illustrated. Price \$1.75.

Numerous books related to art have appeared in the past few years, many of which are aimed at the amateur or beginning artist. Unfortunately a great many of these publications are entirely too technical for those inexperienced in the field. Apparently Victor Perard felt this influx of technical books when he first began producing his drawing series. We have been privileged to review other books of this series in past issues, and *Drawing Animals*

(CONTINUED ON PAGE 75)

**MRS. W. B. CHIPMAN** — Reading, Mass.

|   |         |
|---|---------|
| R. B. rose tapestry gold ftd. powder jar.....               | \$ 7.50 |
| Oval deep walnut frames, flower prints, ea.....             | 7.50    |
| Amber Wildflower creamer, old.....                          | 7.50    |
| Cranberry ftd. vase, 3 handles, enam. trim.....             | 10.00   |
| Tumblers: apple green I. T. \$4.00; fiery opal spot.....    | 3.50    |
| 4 Deep blue D. & B. scal. saucers, heavy brilliant, ea..... | 2.50    |
| Amber hexagonal block pickle, fine silver.....              | 13.00   |
| Canary D. & B. slipper, mid. "D. Sollew Co.".....           | 6.00    |
| Deep pink fluted Victorian bowl.....                        | 9.50    |
| Lovely blue silver fleck ewer, check at handle.....         | 3.00    |

## BUSINESS OPPORTUNITIES

**ATTENTION:** Country scout buying from farm homes, auctions, attics, etc. Write me your wants. All letters answered.—Edward Sheppard, 221 Water St., Catskill, New York. je6008

## SERVICES

**"Clock and mirror glasses. Authentic antique patterns expertly painted in the old manner. Estimates cheerfully given.**—L. B. Graff, 399 Delaware, Delmar, New York. mh3825

## BOOKS ON ANTIQUES

**BOOKS ON ANTIQUES:** Need advice? Publishers have enlisted experts to help you. Recognize marks on china, pewter. Know the origin of glassware, furniture. Spot fakes. Know how to repair, restore. Write for free descriptive catalog.—Whitlock's, 3 Broadway, New Haven 11, Conn. ja3276

**MARGARET H. JOHNSTON**

|   |         |
|---|---------|
| 224 Pleasant Street, Arlington 74, Mass.  |         |
| lavender tray in Wedgwood Jasperware, classical figures, 6x2½".....               | \$22.50 |
| Pair slender decorated Bristol vases in turquoise blue, 6½".....                  | 10.00   |
| Pair Bennington Parian vases, white, 6".....                                      | 12.00   |
| 8 Case bottles, Stiegel type, gold decoration, 5 matching, each.....              | 5.00    |
| Bridal Wreath appliqué quilt, pumpkin yellow and turkey red.....                  | 30.00   |
| 10 Steel blue pearl stone ware Wedgwood California plates, dinner size, each..... | 5.00    |

**JOSEPHINE R. POWIS**

216 Homewood Drive,

Libertyville, Illinois

(Libertyville is 35 mi. N. of Chicago on route 21. My location is 2 blocks N.W. of the high school.)

1. Goblets, over 200 different patterns. Write for list.
2. 80 Pieces, "Rosenthal Selb, Bavaria" china, pink and yellow roses, write.
3. 60 Pieces, china, marked "France Depose, Geo. V. Millar & Co., Scranton, Pa." pink and orchid orchards, fern-like leaves, scalloped edge, write.
4. Pair Lion Head lamps, bases 6" square, nicely electrified, 20" high, \$35.
5. 6 Sterling demi-tasse, monogram "G." Lenox inserts, set \$24.
6. 6 Sterling demi-tasse, monogram "D." one liner broken, set \$20.
7. Cauliflower Majolica teapot \$15.00; same, sugar bowl (no cover) \$5.





## TWO CHILDREN SEATED

An Oil Painting  
by Margaret Carpenter,  
1793-1872

Canvas: 46 by 40½"

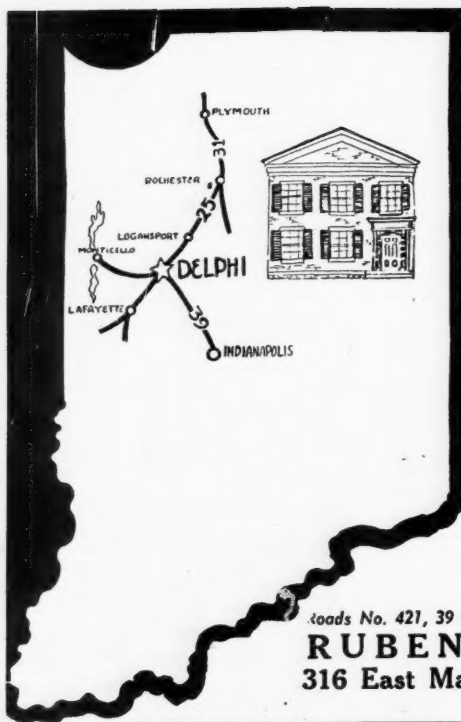
— WRITE —

**MRS. BELCHER**  
*Trifles and Treasures*  
Garrison-On-Hudson, N. Y.

Buyer for Dealers & Collectors.

Please write wants.

Jac



"In this first issue of HOBBIES of 1952, we take the opportunity to congratulate our friends, Mr. & Mrs. J. J. Walsh, 411 W. Lexington, Elkhart, Indiana. During 1952, will occur the 14th anniversary of the beginning of their Antique Shop. In the course of those years, their stock has always been of carefully selected high quality merchandise, presented with high integrity. May James & Pearl Walsh continue to prosper for many, many more years, and May 1952 bring them the large measure of happiness they deserve to enjoy."

—Mr. & Mrs. Ruben McQueen



Roads No. 421, 39 & 18 also come through Delphi.  
**RUBEN McQUEEN**  
316 East Main, Delphi, Indiana

Jac

## THE RICHARDS

65 Price Ave., Columbus 1, Ohio

All Items Proof Unless Otherwise Specified  
Iron frame hanging lamp with white shade and milk glass smoke bell, all complete, \$20. Iron string holder, extra nice, \$3.50. A beautiful large pair of 17x20" deep oval walnut frames with brass gold liners, refinished with prints (not old) in them, extra lovely, \$37.50 for the pair. Service for 8 of "Carlsbad, Austria," china, write. Cut glass punch bowl, marked "Fry," \$25. Large collection of resilvered casters, sold to dealers only, write.

When in Columbus visit our shop, by mail send for semi-monthly lists. Stamp appreciated. Jac

## TICKNOR'S ANTIQUE SHOP

Choice Antiques  
512 Riverside Drive,

Johnson City, New York

Platter, Give Us This Day, etc., Sheaf of Wheat in center.....\$ 6.00  
6 Sauces, Barberry, each.....2.00  
7 Sauces, Drapery, each.....1.50  
3 c/s, brown acorn & castle design, Copeland, Stoke-Up-Trent, each.....3.50  
Beautiful ornated heavy silver water cooler, 13" high, proof.....17.00  
8-Piece chamber set, old rose large asters.....15.00  
Golden Tiffany goblet, signed, 12" high, 6½" diam.....45.00  
7 Goblets, Beaded Grape Medallion, each.....3.75  
Clear covered compote, high standard, Deer & Pine Tree \$20.00; Beaded Grape Medallion, low standard.....12.00  
Chaffing dish with alcohol burner.....8.00  
Sugar & creamer, Heart with Thumbprint.....8.00  
WATER PITCHERS: Shell 7 Jewel \$4.50; Willow oak \$8.00; Canadian \$10.00; Garfield \$8.00; Cupid & Venus \$9.00; Fishscale \$7.00; Printed Hobnail \$4.50; Feather.....5.00  
Pair footed covered vegetable dishes, pink cantenbury blossoms, 9x7". Haviland.....15.00  
4 Flow blue 9" plates, Lancaster pattern, each.....6.00  
7" Floral Majolica plate.....6.00  
Jac

## The Scot's Potter

By EDITH BELCHER

(Continued from the December Issue)

Josiah Wedgwood deliberately set up his factory away from the coast—in Stoke-on-Trent—to avoid losing his men to the temptation of the sea and ships. The difficulties of transporting clay to this pottery, the last fourteen miles carried by horses to the hinterland, mattered little and cost little. The problem of transporting clay was very small in comparison to the other aspects of running a pottery. Wedgwood financed the first canals, of which there are many now running past Stoke-on-Trent.

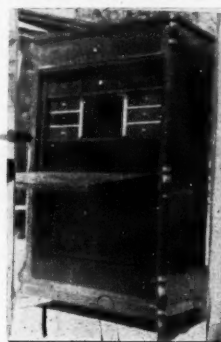
Another drawback was the lack of home consumption. Much of the pottery had to be made for export and thereby had to compete with the wares from the Continent and, of course, England. Plus the cheap labor of the Continent. Although the wages in Scotland were the same as those of England even back as far as 1748.

The lack of home consumption stemmed from the complete indifference to and dislike of the Scottish pottery by the Scots. The beautiful china which Verreville had dealt in was too expensive, not only for overseas, but especially for the homeland, and the coarser ware appealed little to them, except for the cooking pots and earthenware jars.

The Scottish pottery that was found in the homes and was fondly cared for by the older generation or Scots was considered "old-fashioned" by the younger generations. After the older members had died very often the household pottery goods were merely thrown out — this old-fashioned pottery that the children were so used to and had lived with all their young lives. Mr. Duncan told me that he often has a person walk in, look around his shop and upon spying one of these very old or not-so-old pieces will say, "Why I had several of those on my mantle and I just tossed them out." The percentage of Scottish pottery that has found its way to an ash can is a sad reminder of what is happening all over the world to the old and permanent relics of the past. It was a joy to sit down and talk to this man, one of the few left in Scotland who is loyal to and loves the quaint and lovely old Scottish ware. He still goes visiting the various museums and galleries in Glasgow where his handiwork is displayed, and wishes each and everyone of the articles back under his wing.

There were numerous other discouraging factors — Transportation difficulties; constant emigration of young men to Canada and America, the same problem as Scotland is facing today; the usual failures in experimenting with clay and kiln; money. They were even set upon by the

(CONTINUED ON PAGE 76)



### OFFERING OF THE MONTH:

A BIEDERMEIER BUTLER'S DESK in beautifully selected burl walnut and rosewood veneers, 38" wide, 64" tall. Mirror in recessed compartment, in fine original condition. Circa 1830. Send 20c for other view. Have some of the carved ivory knobs which had broken off and were lovingly kept in drawer.

— \$350 —

TRADER BOB HARPIN

20 Center St., West Warwick, R. I.

jac

### BARBARA TAYLOR

85 Main Street, Groveland, Mass.

CRANBERRY ROSE bowl, lg., 5½x6", fluted, lovely, \$12.50.  
SATIN GLASS cruet, ribbed creamy white to soft blue, delicate enam. flrs., matching stopper, mint, \$27.50.  
3 PC. T. HAVILAND porcelain Limoges tea set, pot, sh. cr., blue floral sprays, brush-gold too, lovely, perf., complete, \$17.50.  
SAMPLER-FAMILY register, RICE family, 17x17", trees, baskets of flowers, birds, etc., nicely worked in 1819, sl. dis. not framed, \$12.50.  
CUSTARD GLASS compote, 7½x10", bell tone, deep color, scroll design, fine, \$15.00.

jac

### BOOKS ON PATTERN GLASS

Six books, each covering 200 old patterns, with illustration for each, except No. 6 which has 160 to give room for complete index of all six plus 105 plates from old "ads."

1,160 PATTERNS IN ALL

Prices: Nos. 1, 2, 3 & 4, \$1.25 each; No. 5, \$1.60; No. 6, \$2. Postpaid.

MRS. OLIVER KAMM

365 Lake Shore Road,  
Grosse Pointe Farms 30, Michigan

jac

### PEP'S ANTIQUES

1104 Union St., Indianapolis, Ind.

VRESDEN slipper, lovely pale blue with pair of white cupids sitting on shoe, \$25.  
VENETIAN pair of cranberry vases on crystal pedestals, 9" high, \$29.50.  
QUEEN ANNE pair stunning chairs, high backed, write.  
WORCESTER exquisite cups & saucers, from \$10.  
FRENCH brass 4 & 5 burner antique candelabras, some on marble bases, from \$60.  
SEVRES, MEISSEN, STAFFORDSHIRE cups & SAUCERS, from \$10.  
Something of everything in Meissen, Worcester, Sevres, Crown Derby, Battersea, Haviland, etc.

ja

### WESTERN RESERVE ANTIQUÉ SHOP

FLORENCE GAGE WHITE

Route 20, Mentor, Ohio  
Tel.: Mentor 5-4911

PRISCILLA covered bowl, \$15.  
12 HOBNAIL wines, each, \$3.75.  
BALTIMORE PEAR: pr. covered compotes, 12", \$20 ea.; covered compote, 10", \$18.50; pr. covered butter dishes, with flange, \$10 ea.; small covered compote, low foot, \$15; plate, \$12.50; water pitcher, \$15; milk pitcher, \$13.50; flat bowl, \$10; spooner, \$6.50.  
CLASSIC: water pitcher, \$25; celery, \$18.50; cov. butter, rim chips, \$20; cov. sugar, rim chip, \$20; spooner, \$12.50.  
BARBER BOTTLES: Cranberry & opal. Candy Stripe, \$20; cranberry Spanish Lace, \$15; pr. cobalt Mary Gregory, girl & boy, \$15 ea.; mottled red, opaque white & clear, \$10.  
ROSE MEDALLION: cups & saucers, marked "china", ea., \$9.50; cov. sugar & covered creamer, early type, \$25 pr.  
STATE SEALS of Missouri and Wisconsin. Hand carved in relief on pine, diameter 25". Faded colors of red and blue, \$100 each.  
HAND school bell, 10¼", \$.85.  
WINDSOR JUNIOR high chair, \$15; crating, \$3.  
BLUE & WHITE coverlet, Eagle border, dated 1851, fine condition, \$40.  
Carrying Charges Extra.  
Stamp for Reply, please.

jac

### EVE FADEN, Antiques

52 Salem, Reading, Massachusetts

Large maple tilt top tripod table, all original. Write for detail and price.

Lovely walnut 3-shelf hanging what not, ex. cut out scroll work, perfect condition, \$22.  
2 Large, colorful old tinsel pictures, urn, flowers etc., gold leaf frames, each \$16.  
Unusually colorful, red, blue, gold, pr. Staff. vases roses in oval in center, perfect, \$20.  
Maple, swing leg card table, refin. legs are square, tapering, front drawer, bread board ends, \$44.  
Maple turned leg, drop leaf table, cov. hinges, round-d corners, 37" sq. when open, ex. for breakfast table, \$37. All furniture, crated for prices given.

A RARE comb back arm Windsor, picture and description on request 15c. This is WELL WORTHY of your attention — collectors of genuine antiques.

jac

### GRETA T. FAIRWEATHER

R. D. No. 4, Coatesville, Pa.

A fine old baby carriage. The grey paint and gold trim are in excellent condition. The handpainted scenes are lovely. The top folds back. The side curtains and back each have a glass. The inside of top is blue with fringe trim. Seat needs covering. The wagon type wheels with wooden spokes are 18" & 22½" in diameter. The label reads "Askam's Patent, May 2, 1861, Phila., Penna." Price \$75.

An excellent bronze of Psyche. A sized piece by the French sculptor E. Laurent. Mounted on onyx base. Total height 19". Price \$185.

A copy of the rare comprehensive Bible Dictionary by H. D. Burroughs of Ravenna, Ohio. Dated 1881. Contains nearly 2000 illustrations on steel, wood and in color. Heavy embossed leather cover showing Biblical scenes in gold. In fine condition, except part of hump is missing. Price \$22.50.

Some quaint prints in proof condition. A pair of bird subjects "Pot Luck" and "Christmas Morning" by E. G. Riceout, N. Y., 1881. 9¼x11¼". Price \$7 pair.

3 Prints: "Faith, Hope & Charity," "Golden Days of Child Hood" and "The Highland Shepherd Boy." All published by Geo. Stinson, Portland, Maine, 1880. Price \$2.50 each.

jac

### LOST

MISPLACED: One cranberry cruet, in green bag, at the last HOBBY SHOW at the Stevens Hotel, Chicago, Illinois.

FINDER PLEASE, WRITE:

Box M. B. R. V., c/o HOBBIES

jac

# Antique Dealers' Directory

12 Months \$10.00  
6 Months \$6.00  
(3 lines)

## ALABAMA

**BESSEMER.** Mrs. Flossie Reid, 212 N. 16 Street, 2nd Avenue. Phone: 1344M. Lamps, china, bisque, furniture. Gen. line, bought and sold. au35

**MONROEVILLE.** Locklin Antique Shop, Hwy. 47. Phone 58. Furn., marble top tables, lamps, vases. Gen. line. je25

**MONTGOMERY.** Well's Antique Shop, 206 N. Goldthwaite St. Furn., glass, china, silver, prints, frames. Gen. line. ap25

**FORT PAYNE.** Mrs. A. S. Lowrey, one block West of Bus Station. Phone 61. Fine antiques, bought and sold. f25

**TUSCALOOSA.** Dorothy McCoy, 1609 University Ave. U. S. 11. Phones 5025 & 5310. Victorian and Early American furn. in pine, maple, & cherry; glass, china, including Meissen Crossed Swords china & figurines. mh25

## ARIZONA

**PRESCOTT.** Lewis & Son Antique Shop, 320 W. Gurley St. Pattern Glass, china & lamps. Visitors welcome. je25

**PRESCOTT.** Helen and Joe Hartin, Antiques, 140 N. Cortez St. Furniture, decorative items, glass, china, miscellaneous. my25

**SCOTTSDALE.** Paradise Antique and Gift Shop, 610 North Scottsdale Road. China, glass, lamps. Exquisite porcelain figurines. Beautiful Satin Glass, miscellaneous. n25

**TUCSON.** Zelle Antique Shop, 734 E. Third St. China, glass, Bisque. Collectors' Paradise. Ph. 2-2322. my25

## ARKANSAS

**ALMA.** Little Olde China Shoppe, Highway 71, North. Mrs. Hayden Moore. French Haviland our specialty. Bought and sold. n25

**BENTONVILLE.** The Cowan's Antiques, Sam and Villa, Main at 5th St., N. E. Gems of yesteryear, china, glass and bric-a-brac. Whol. & retail. ap25

**EUREKA SPRINGS.** Ellis, Olive. Antiques, 73 Spring Street, (Downtown). Outstanding collection of colored, milk & patt. gl., furn. & bric-a-brac. jly25

**HOT SPRINGS NATIONAL PARK.** Antiques and Studio of Dolls, (formerly 129 Henderson Ave.) Now located 233 Central Ave. Phone 1591. o25

**LITTLE ROCK.** C. C. Benedict, 1817 Broadway. Authentic pattern glass, china, copper, luster, flasks, primitives, milk glass. ja25

**LITTLE ROCK.** Ruth Raines Shop, 1600 Arch. Complete line of authentic antiques: furn., clocks, china, glass, lamps, Dresden and Bisque. my25

**MOUNTAINBURG.** The Arkansas Traveler. Arkansas' Largest Exclusive Antique and Gift Shop. Fine china, glass, lamps, furniture, etc. Dealers welcome. ap25

## CALIFORNIA

**ALTADENA.** Huber, 2210 N. Fair Oaks. Victorian furniture and old lamps. d25

**BAKERSFIELD.** Esther Taylor Jenkins, 2600 19th St. Featuring Victorian Glass, Dresden, lamps, old china, Bisque, unusual gift items. ap25

**SELMONT.** El Camino Real. The Blue Shutters. General antiques, pattern glass, prints, silver, china, furniture. my25

**BERKELEY.** Standish Antiques, 2748 Adeline St. Furniture, glass, china. Lamp headquarters of the West. au25

**BOULDER CREEK.** The Treasure Chest. "Come in and see what Grandma threw out." Antiques. Dealer discounts. Hwy 9. ap25

**CARMEL-BY-THE-SEA.** Matthiessen Antiques, Ocean Ave. & Monte Verde, Box 3115. Wide variety antique silver, porcelain, ivory, prints, glass, etc. Dealers welcome, discount given. ja25

**CARMEL VALLEY.** At the Farm Center. Ada Roxbury. All types of antiques wholesale and retail. Phone 7-4772. s25

**COMPTON.** Hedges Hobby House, 15504 S. Atlantic Ave. Newmark 5-7862. Featuring miniature lamps, pine furniture and primitives. ap25

**DOWNEY.** Mayflower Antique Shop, 9186 E. Firestone Blvd. Choice unusual pat. col., Sandwich glass & furn. f25

**GLENDALE.** The Rarity Shop, 1552 E. Colorado Blvd. CH 52961. Antiques. Collectors' items. Visitors welcome. Open evenings. d25

**HERMOSA BEACH.** Wind Bells Cottage, 720 8th St. Just off Pacific Coast Hwy. Quaint calicoes by the yard. Delma Royce Peery. mh25

**LAGUNA BEACH.** Mary Maxwell's Treasure Chest, 1516 South Coast Blvd. Everything in antiques. Visitors welcome. s25

**LA MESA.** Ye Old Antique Nook, Mary E. Risdon, 8067 La Mesa Boulevard. Fine china; general line of antiques. mh25

**LODI.** Psalmist's Cup. Antiques Shopping Service, Mrs. Peter Verkuyl, 1129 S. Church. Victorian collectibles. Sat. & Sun. 1 to 6; Tues. through Fri. 4 to 6. d25

**PASADENA.** Victorian Antique Shop, 1918 E. Colorado. U. S. 66. Gen. line of authentic antiques. Dealers welcome. tfr

**SANTA ANA.** Lu Rundquist 14362 Harbor Blvd. Victorian glass, figurines, old china, Bennington. Open Sundays. ja25

**SAN JOSE.** Barry's Antique Shop, 249 S. Fourth Street. Early American and English furniture, glassware, porcelains. Gen. line antiques. f25

**SAN LUIS OBISPO.** El Techo Asul. Interesting antiques. 662 Higuera St., Gladys K. McLinn. ja25

**SANTA MONICA.** Potpourri Shop, 614 Wilshire Blvd. Large stock of bric-a-brac. Dealers welcome. d25

## COLORADO

**DENVER.** Anne's Antiques, Anne Ider, 1209 E. 9th Ave. Interesting items at reasonable prices. Invite visit or correspondence. jly25

**COLORADO SPRINGS.** Maude A. Bullington, 3006 West Colorado Ave. Gen. line of antiques, jewelry and buttons. my25

**COLORADO SPRINGS.** JoEla Antiques. Eleanor Robinson Esch., 1515 S. Nevada Ave., U. S. Hwy. 85. ap25

**DENVER.** Browse About Antique Shop. Mrs. Albert Funshon, 1024 Lafayette. Furniture, silver, china, etc. Dealers welcome. je25

**DENVER.** Hinton's Antiques, 1264 Hudson St. Authentic antiques. Dealers welcome. Phone Fr. 0236. my25

**DENVER 7.** Muehler's Antiques, 5500 E. Colfax. General line of authentic antiques. U. S. Highways 40, 36, 287. s25

## CONNECTICUT

**BROOKLYN.** Lyn-Brook Antiques, Rt. 6. Old glass, china, bric-a-brac, jewelry, silver. je25

**GLENBROOK.** Bottome, Evelyn, 571 Glenbrook Road. Only the finest in pattern glass, only the loveliest in china. je25

**GUILFORD.** At the Sign of the Salt Box House, M. Beebe, Back Lane, Guilford. Phone 558. Wholesale and retail. d25

**MANSFIELD.** Knowlton, Henry, U. S. Rte. 44A. Unusual antiques, furniture, rare glass, early hardware, primitives. s25

**NORWICH.** The Lamp Post. Antiques, Salem Turnpike, Rt. 52. Glass, china, lamps, gen. line antiques. Open every day & evening. jly25

**STAMFORD.** The Long Ridge Antique Shop, halfway between Merritt Parkway Exit 34 & Bedford Village on Route 104. Owned by Avis & Robert Gardiner. mh25

**WAPPING.** Bertha N. Hevanor, The Barn Antiques, Rte. 30. Choice early glass, china, etc., Pattern glass, Historical china. ap25

## FLORIDA

**MIAMI.** The Antique Corner, 1399 N. W. 20th St. Ph: 3-0113. Dresden, Eng. & French china, figurines. my25

**MIAMI.** Richmond's, 251 N. E. 25th St., near Rte. 1. Opening new shop Jan. 15th. Summer shop, Sunbury, Ohio. je25

**PALM BEACH.** Palm Beach Antiques. "Treasures & Trifles" bought, sold & exchanged. 301 Hibiscus Ave., near Royal Palm Way. Phone: 4280. n25

**ST. PETERSBURG.** The Antique Shop, 323 2nd Ave., So. "Oldest Shop in Town." Mrs. Oma M. Cross. Gen. line of antiques. n25

**ST. PETERSBURG.** Sundial Antique Bazaar. See Florida's only Colony of Shops. 5900 5th Ave. N., Rte. No. 19. jly25

**WINTER HAVEN.** Mme. Angele Haderer's Antique Exchange. Finest objects d'Art, porcelains. Period furn., Museum pieces of Sevres, Meissen & Dresden in the South. Reasonably priced. ja25



## GEORGIA

COLUMBUS. Ellen Worrall, 1130 First Ave. Antiques, furn., china, collectors' items. Mail orders welcome. f25

## IDAHO

COEUR D'ALENE. Gene S. Taylor, 707 Sherman Ave., U. S. Hwy. No. 10. Gen. line antiques & books. Dependable & reasonable. Open evenings & Sun. my25

MOSCOW. Mrs. Carey Smith, 520 Moore Ave. General line antiques. Write wants. Dealers and Collectors welcome, always open. je25

## ILLINOIS

AURORA. The Hobby House, 621 Fox St. Retail & wholesale. Hours 10 to 10, including Sun. s25

AURORA. Visit the L & K Antiques, 910 Main St. (U. S. 30). Open daily 10 A. M. to 10 P. M. General line of antiques. Dealers and collectors welcome. au25

BATAVIA. Lee's, 224 N. Batavia Ave., Banks, toys, Tobies, large gen. stock. Open 7 days week; 8 A. M. to 10 P. M. f25

BELLEVILLE. Florene Gift Shop, 218 E. Main Street. Lovely antique glass, china and lamps. Inquiries welcomed. mh25

BLOOMINGTON. Arendt Antique Shop, 1009 South Center. Pattern and colored glass, antique furn., china, etc. o 25

CHICAGO. All's Well Antique Studio, 1448 N. Clark, De 7-8677; Res. Sh 3-9200. We specialize in handpainted china, chandeliers & bric-a-brac. Lge. stock. Wholesale & retail. Also have a shop in World's Antique Mart. R. Bryan Scott. mh25

CHICAGO. Balaban Galleries, 77 E. Van Buren. (Just off Michigan Ave.) Specializing in fine European china & bric-a-brac. Hours 10 to 6. jly25

CHICAGO. DeLee Antiques, 7235 S. Halsted, Vincennes 6-1713. Full stock of antiques. Discount to dealers. s25

CHICAGO. Grogan, Marie I., 1000 Marshall Field Annex, 35 E. Washington. Fine old dolls and buttons, china & glass and other decorative items. ap25

CHICAGO. Grove Exchange, 7628 Cottage Grove Ave., Hu. 3-4359. We specialize in hand painted china, hanging lamps, bric-a-brac. Victorian furn. Dealers welcome. A Signor. ap25

CHICAGO. Hillyard Lilley, in the World's Antique Mart, 1006 S. Michigan Ave. Eng. & French furniture, bric-a-brac, china & art objects. tf jly15

CHICAGO. Miller, Mrs. John B. 5001 Blackstone. Old American silver; Sheffield & Vict. plate; large selection fine antiques. By appt. Wa-4-7799. my25

CHICAGO. O'Dell, Carol, World's Antique Mart, 1006 South Michigan. Fine antiques for the discriminating collector. mh25

CHICAGO. Quaker House Antiques, 840 Wrightwood Ave. A diversified selection of lovely, old things. Dealers invited. mh25

CHICAGO. Rena James Shop, 7909 Cottage Grove, Hud. 2-0772. Res. Tr. 4-5944. 5 doors S. of 79th St. China, old glass, hanging lamps, furn. & bric-a-brac. Generous discounts to dealers. s25

CHICAGO. Taylor's, 1449 No. Clark St. Phone SU 7-3390. Unusual decorative antiques keyed to casual living. Onion kitchen pieces, candy jars, moulds, copper, brass, iron, Ironstone, Bennington, pine, ranch house lamps, dolls. Dealers & decorators invited. mh25

CHICAGO. World's Antique Mart, 1006 S. Michigan. Daily Mon. through Sat. 10:00 A. M. to 5:30 P. M. (Wed. 10 to 10). tfx

CHICAGO HEIGHTS. Reithel, U. S. Hwy. 30, 1/4 mi. E. of Chgo. Hgts. Phones: Shop, Skyline 4-6070; Res., Skyline 5-4199. Furniture, silver, glass, china, copper, lamps, etc. o 25

DANVILLE. Manon's Studio, 1521 Vermillion, Ph. 1216, Rt. 1. Antique furn., china, glass, prints, hitching posts. s25

DECATUR. Greenwalt's Antique Shop, 1624 N. Water St. Authentic pattern glass, lustre, majolica, china, furn., buttons, dolls. ap25

DECATUR. Leek's Antiques, 443 W. El dorado. General line of antiques. Glass, china, furn., unusual items. n25

DECATUR. The Pollards Antique Shop, 1840 W. William St. Pattern and colored glass, china and furn. s25

DIXON. Stimeling, Marie, 418 S. Galena Ave. General line antiques, reasonably priced. Always open. Ph. 29-241. n25

DIXON. Willstead's, 95 So. Ottawa Ave. Phone: 3-7372. In basement, 2 doors south of Blen Bakery. General line antiques, hanging lamps & used furniture. ap25

EVANSTON. Dicke, Mary Ann, 922 Chicago Ave. Autographs, fine fans, books, glass, pamphlets, fine furn., (Anything historical bought and sold.) au25

FULTON. Orvilla Quick Thompson, 916 7th St., Rt. 30. Gen. line of antiques. Tel. 19-R. jly25

GALESBURG. Antiques by June Latson, 624 E. Losey St. Colored glass, cups & saucers, furniture, china, etc. f25

GALESBURG. Lawson's Trading Post, 2047 Grand Ave., Rts. 150-91. Buy & sell and trade anything of value. jly25

GENOA. Meyers, Thyra, 6 Mi. North of Rts. 64 on 23, 1 Mi. S. of Rte. 72 on 23. Phone 295. Gen. line antiques. mh25

GREENVILLE. Anthony's Antique Shop, 202 E. Main St. Everything authentic. General line. No Sunday sales. s25

JACKSONVILLE. Schurman's, 613 So. Main St. Large and varied stock of antiques at reasonable prices. Open Sundays. ap25

LITTLE YORK. Route 135, York House. Finest Early Amer., Eng. & French bric-a-brac, china, art objects, period furn. Closed Mon. je25

MACOMB. Sarah Sullivan, 505 S. McArthur. Pat. glass, cut gl., lamps, china, hdptd. china, buttons, salts, peppers, elephants. ap25

MONMOUTH. "Te Webb Antique Shoppe," 111 N. Ninth St. China, glass, furn., bric-a-brac for dealers and collectors. f25

OKAWVILLE. Schlich's Antiques. Furniture & pattern glass bought & sold. Phones 73 and 244. n25

OSWEGO. "The Old Barn," built 1842, corner Rts. 34 & 25. Unusual antiques. Tele. 4-5781. Flod V. Johnston. mh25

PEORIA. Curtis, O. C., 810 Hamilton Blvd. Gen. line of antiques. Dealers welcome. 6 blocks from the loop. au25

PEORIA. Hazel Ferryman, 108 N. Institute Place. Pattern & colored glass, china, clocks, lamps, casters, brass, furniture. Gen. line. Write wants. my25

PRINCETON. Opportunity House, 213 N. Main, U. S. 34 & 26. Large varied stock. Much furniture & buttons. Phone 950. je25

ROBINSON. Visit Banks Antique Shop, 205 North Cross Street. Fine china, glass, & furniture. Open daily. Write wants. my25

ROBINSON. Visit Millers Antique Shop, 710 North Cross St., P. O. Box 293. Home full of choice antiques. Open daily. Write wants. o 25

ROCKFORD. Dale's Hobby-Antique Shop, 1731 E. State Street, State Hwy. 39. Gen. line antiques. Dial 2-8903. je25

ROCKFORD. Florence Peterson, 714 N. Main St., Hwy 2. General line of antiques. Buttons. Phone 4-9932. my25

ROCKFORD. Mrs. Harry W. Baker, 1704 North Main St., Hwy. 2, Dial 2-8674. China, glass, bric-a-brac, buttons. d25

ROCHELLE. "The Three A's Antiques". Fine gifts for fine people. Eighth St. & Tenth Ave. my25

ST. JACOB. Buren's Hobby House, U. S. 40, 2 1/2 mi. E. of St. Louis. Dealers' delight. Guaranteed antiques. jly25

SANDOVAL. Mrs. Frances Forrest, on U. S. 50, 1 mi. E. of U. S. 51. Always a large stock. Dealers invited. Open Sundays. au25

SPRINGFIELD. Newman, Mrs. Edw., 1810 So. Fourth. General line antiques. Reasonable. Open Sundays. au25

WATSEKA. O'Donnell, Julia, 614 S. 5th. Dolls, furn., prints, copper, coverlets, lamps, paperweights, silver, china, marbles, buttons, clocks, rare glass bells. o 25

## INDIANA

ANDERSON. Smith's Antique Shop, 2107 Meridian St. Furniture, Blaque, lamps, dolls, clocks, china, glass. jly25

BOURBON. Kraft, Mrs. Frederick W., 1003 N. Main St., 10 blocks North of Rd. 30. Gen. line of antiques. f25

GARY. Darling, Mrs. Mary A., Antique Shop, 2 1/2 miles east on Rt. 29. 6000 pieces of pattern glass, furn., bric-a-brac, prints to select from. ja25

GARY. Ruth Davidson, 117 E. 41st. China, glass, lamps, bric-a-brac. Dealers welcome. jly25

ELKHART. The Brookside Shop, R. R. No. 3, 1/4 mile West on U. S. 20. Gen. line of antiques, furniture and primitives. mh25

ELKHART. The Torgeson, 156 N. Sixth St. General line. No reproductions. Write or call. my25

EVANSVILLE. Isabelle Jerome Webster, 703 S. E. Second St. Antiques, lamps, clocks, pattern glass, picture framing. Rooms available. jai15

FLORA. Ye-Oldie Glass Shoppe, Mr. & Mrs. M. E. Gibson. Collectors' items. No reproductions. au25

FT. WAYNE. Jack Well, Antiques, 1332 W. Jefferson St. Phone Eastbrook, 1561, on Rtes. 24, 37, 14. General line. mh25

GOSHEN. Joe Kramer & Son, 703 Emerson. General line. Dealers and collectors welcome. Write wants. je25

LA GRANGE. Bell Antiques, 11 mi. east on Rd. 20 to Rd. 327, so. 1 mi., 8 mi. west. Gen. line authentic antiques. je25

INDIANAPOLIS. Wm. H. Boyd, 5500 Allisonville Rd., Hwy 37. Furn., lamps, china, glass, brass. Ph. Br. 8339. je25

NAPPANEE. Harold and Mildred Price, 301 North Madison. Gen. line of antiques, pattern glass, and china. Buttons. No reproductions. s25

PERU. McIlrath's Antique Shop, 162 N. Fremont St. Glass, china, bisque and Majolica. Every piece old and authentic. The friendly shop. au25

SANDBORN. Peden, A. W. Hwy. 67. Pat. clear & colored glass, china dolls, furniture, general line. Dealers welcome. Prices reasonable. o25

SOUTH BEND. "Carters", 2033 S. Michigan, U. S. 31. Dependable line for collector & dealer. Will direct to other shops. ap25

TERRE HAUTE. Aladdin Antique Shop, 558 Lafayette Ave., on U. S. 41. Gen. line. Dealers welcome. s25

VALPARAISO. Uphaus Furniture Store (formerly Fleks Furniture Store), 1109 East Lincolnway. Antiques and dishes of all kinds arranged as in your home, at prices everyone can afford. my25

VINCENNES. Eleven Oaks Hobby Shop. Mrs. W. H. Zwilling, Hwy. 61, R. R. 3. Gen. line antiques. Open Sundays. Inquiries answered. my25

VINCENNES. Othella Brown Gift and Antiques Shop, at 25 N. 15th St. ap25

VINCENNES. Shigley, Mrs. Mabel R. R. 3, off Hwy. 61 on Kimmell Rd. Authentic pattern glass, lamps, china. o25

WARSAW. Mrs. Ernest E. Hull, 1520 E. Center St. on Hwy. 30. Gen. line of antiques and jewelry. No sign. je25

WEST LAFAYETTE. Helen May Antique Shop, 262 S. Chauncey Ave. 2 blocks S. of Highway 52. Gen. line of antiques. o25

## IOWA

CHARLES CITY. Hobby House Antiques. Mrs. G. M. Core, Hwy. 218 & 18. Gen. line. Prices reasonable. Write wants. o25

COUNCIL BLUFFS. Lutie McCargar, 515 E. Pierce. Furn., lamps, overlay, Satin Glass, china, col. glass. Open daily except Tues. & Fri. ap25

COUNCIL BLUFFS. Sieck and Find Antique Shop, 522 4th St. Unusuals in colored glass and antique jewelry. o25

DES MOINES. Fortiers Antiques and Decor., 3930 Forest Ave. Primitive furniture and accessories. Antique programs. Decorative consultants. my25

DES MOINES. Mrs. Frank McCarthy, 420 College Ave. Gen. line of antiques. Dealers and collectors welcome. ap25

DES MOINES. Haugh's Antiques, 3703 Hubbell Ave. To see our shop is worth a stop. General line. Closed Mon. Hwys. 6 and 65. f25

DES MOINES. S. & R. Antique Shop, 1417 Forest. Colored Milk and pat. glass & gen. line antiques. Visitors welcome. ap25

DES MOINES. Pearl M. Colvin Antiques, 1753 University Ave., 10 A.M. to 6 P.M. or appointment. au25

FAIRFIELD. Peaseley, E. U. North Side Square. Dealer in old glass, furn. and general antique. s25

IDA GROVE. The Green Door Antiques Shop, Myrtle Rasmussen, 707 7th St., 3 blocks S. or Hwy. 59-175. Phone 1885. Ja25

MASON CITY. Mother Barbour's, 933 N. Van Buren. Pat. glass, dolls, buttons, misc. From priv. homes. Write wants. ap25

MONTICELLO. Lighthouse Antiques. Mrs. Florence Metznerberg, 611 N. Cedar. Furn., china, glass, general. jly25

MT. PLEASANT. The Spinning Wheel Shop, 311 E. Monroe St., 1 block N. of U. S. 34. Gen. line, dealers invited. s25

MUSCATINE. Mrs. R. W. Heerd, 116 W. 8th St. Gen. line of antiques. Dealers & collectors welcome. Ph. 1405. mh25

NASHUA. "Tindal-haugen" (formerly Decorah). Lamps, glass, china, match-labels and bottles. An even block west of Cong. Church on 218. je25

SIoux CITY. The Victorian Shop, Bernice M. Kundert, 3720 6th Ave. Antiques, old glass, dolls, china, copper. f25

STANTON. Anderson's Antique Shop, 2 mi. So. of HI 34, Southwestern Iowa. Gen. line. You're welcome. d25

WEST BURLINGTON. Treasure House, 417 E. Mt. Pleasant St., U. S. Rt. 84. Gen. line antiques. Write wants. mh25

## KANSAS

BELOIT. "Remember," Collector's Paradise, 3 blocks north, 12 west of Court House. Largest stock in Middle West. Retail & Wholesale. n25

BLUE RAPIDS. Wilcox "Antiques," on U. S. 77 & K9. West edge of city. China, glass, lamps, furn. jly25

LAWRENCE. Patchen's Antiques, 720 Ohio St. Large stock of choice & authentic antiques. Dealers & collectors welcome. o25

MANKATO. Lydia DeHoff, 5 blks. N. of Sinclair Station. Glass, china, bisque, lamps, picture frames. ja25

NEWTON. Crandall's Antiques, 2315 Main Street., has hard to find items. You will want to linger here. f25

## KENTUCKY

COVINGTON. Nevil J. El, 2700 Dixie Highway, 6 mi. S. of Cincinnati, U. S. Routes 25 & 42. Fine furniture, early glass and china. Collectors items. f25

LOUISVILLE. The Old Cupboard, 1617 Bardstown Road. General stock specializing in china, glass ornaments. Wholesale, retail. my25

## LOUISIANA

BATON ROUGE. "Many Mansions," R. K. 1, Miss. River Bridge Hwy., By-pass 190, 65, 61. Antiques. au25

CHENEYVILLE. Spillers Antiques, Hwy. 71, 25 miles S. Alexandria. Dealers welcome. n25

NEW ORLEANS. De Forest's Warehouses, 727 Royal St. Buyer constantly in Europe. Thousands of items arrive monthly. Investigate! je25

## MAINE

AUBURN. Mary Donkus, 52 James St. Tel. 2-1779. Glass, china, satin, cameo, Peachblow, Burmese, figures, etc. Dealers and collectors invited. mh25

**BATH.** Roger's Mansion, 72 Bath St. A large choice collection, closed Sunday. Tel. 667. Clarence N. Flood. au25

**OWLS HEAD.** Helen Buckminster, Owls Head Antique Shop, general line of antiques. Write wants. Dealers welcome. my25

**NO. BUCKFIELD.** Warren's Antique Shop. General line of antiques & used furniture. Closed Sundays. ja25

**PRESQUE ISLE.** Ann's Antique Shop, 151 South Main St. Glass, china, lamps, gen. line antiques. ap25

#### MARYLAND

**FREDERICK.** Sullivan's, 2 mi. East on Rte. 40, near Historic Jug Bridge. A little bit of everything. Whol. & retail. Open week days and Sundays. ap25

#### MASSACHUSETTS

**ASSINIPPI.** Herbert H. Bowles, Old Line House Antiques, (Rte 3, at Junction of 123). Large stock of authentic pattern glass, Lacy Sandwich, cup-plates, paperweights, historical china. Also covers and bases. au25

**BUZZARDS BAY.** Bennett's Twin Gateway, also Bennett's Colonial Shop, Sagamore, Mass. Both shops Route 6. Extensive general lines furn., glass, china, pewter, whaling items, etc. jly25

**FOXBORO.** The Garden Shop, Mrs. Robert Barton, 76 Granite St., off Rt. 140. Furn., china, vases, iron, alabaster, glass, lamps. je25

**GROTON.** The Barretts, Farmers Row, Hwy. 111. Furniture, china, glass, paintings, decorator's items. jly15

**NEW BEDFORD.** Mrs. Clark's Shop, 38 N. Water St. Staffordshire, figures, pewter, prints, furniture, whaling items. au25

**SOUTH ESSEX.** Essex Antique Shop, Mrs. Helen Tarr Wittmond. Visit us. General line. Open all year. mh25

**WORCESTER.** Old Furniture Shop, The, 1030 Main St. Also in Provincetown, Cape Cod. Authentic American antiques. n25

#### MICHIGAN

**ANN HARBOR.** The Homestead, Ellen Pendorf, 1117 West Huron (Rt. 12) Tel. 2-2697. Everyone welcome. my25

**ALPENA.** Christeson Antique Shop, 132 S. Second Ave. Antiques, old lamps, china, glass. Write wants. ja25

**BAY CITY.** Kunz Hobby Shop, 523 Mar-  
sac. Choice lamps, china, bisque, etc. Reasonable. Dealer's lists, mail orders. d25

**DETROIT.** House of Antiques, 28 Chandler at Woodward, near Grand Blvd. & Fisher Building. Authentic Americana. Reasonable prices. au25

**GRAND RAPIDS.** The Antique Shop, 627 Wealthy Street, S. E. General line of antiques. Inquiries welcome. mh25

**GRAND RAPIDS.** Radcliffe Storage Co., 135 Division Ave. S. Choice stock of Dresden, lustre, Florentine frames, silver and furn. Stop and see us. Elizabeth Radcliffe, manager. ap25

**LOWELL.** Leona Borgerson, 219 North Washington St. Lamps, fine china, colored glass. Reasonable prices. au25

**NILES.** "Black Acres" Antiques. On Hwy. 112 & M60 West 1/4 mi. General line. Restored furn. & specialty. Dealers welcome. ap25

**PLYMOUTH.** Alexander, Merton D., 37517 Ann Arbor Rd. 18 miles West of Detroit on Rte. 12. Complete line of antiques. Discount to dealers. my25

**PLYMOUTH.** Kegler's Saddle Grove, 35800 East Ann Arbor Trail. Pattern glass; colored glass; nice china and lamps. Special attention to dealers. Mail orders appreciated. mh25

**SAGINAW.** Kunz Lamp Shop, 1643 Avalon. Phone 35775. Specializing in lamps and lamp work of all kinds. Nice line of china & glass also. jly25

**ST. JOSEPH.** Penny's Place, 1115 Niles Ave. (Intersection U. S. 31 & U. S. 12). A distinctive collection of the unusual. o 25

**WAYNE.** Louise Weems, Lots Road, opposite 40240 Mich. U. S. 112. General line. Spec. fine china & colored glass. Liberal discount to dealers. mh25

#### MINNESOTA

**MINNEAPOLIS.** Jenkins Antiques, 4 E. 26th St. at Nicollet. General line antiques. o 25

**MINNEAPOLIS.** Kerr, Anna B., 1720 Hennepin Ave. General line of antiques. my25

**NEW ULM.** Solveig Gislason Antiques, 700 No. State, Hwy. 15. General line of antiques. Mail orders. Dealers welcome. d25

**ST. PAUL.** Fisher's Antique Shop, 155 E. Kellogg Blvd. (H/W 10 & 12). See our complete line of choice antiques. o 25

**ST. PAUL.** The Antique Shop, 250 West 7th St. Lge. early Amer. glassware, furn., china, prints, etc. d25

**ST. PAUL.** Mildred Crumly Antique Shop, 245-249 West 7th St. Furniture, glass, china, etc. je25

**ST. PAUL 5.** Tibbling China Studio, 1086 Grand Ave. French Haviland china our specialty. Largest stock in U. S. A. au25

**WASECA.** Will's Antiques, 324 3d Ave., N. E. Lge. stk. china, glass, lamps, furniture, miscel. Write wants. mh25

#### MISSISSIPPI

**BROOKHAVEN.** Ard's House and Garden, where highways 51 and 84 cross. 65 miles from Natchez. ap25

**CLERMONT HARBOR.** H. T. Carr, on the Miss. Gulf Coast; write for travel instructions. Outstanding collection of Early Americana. s25

**JACKSON.** Mrs. Quin's Antique & Lamp Shop, "Mississippi's Largest". Hwy. 61 N., 3232 No. State St. jly25

**HATTIESBURG.** Mrs. J. I. Thompson's Shop, 504 6th Ave. Bric-a-brac, furn. Dealers welcome. au25

**STARKVILLE.** The Antique Shop, Mrs. W. R. Thompson, 617 College Drive. Old glass, furniture, mirrors and bric-a-brac. Mississippi's newest shop. n25

**YAZOO CITY.** Helon S. Beard, The Armchair Shopper. Antiques and Victoriana. Decorative items for your home or for the gift that is individually yours. ap25

#### MISSOURI

**BOONVILLE.** Collectors Corner, Holt's Cafe. Glass, china, bisque and unusuals. Always open. ja25

**CAMDENTON.** Flukes Hobby Shop, Antiques, gifts and Souvenirs.—4 bks. from sq. E. on hwy. 54. au25

**CAMDENTON.** Klipps Antique's 1 block south of square and highway 54 on highway 5. my25

**DELANSON.** West Winds Antique Shoppe. General line. Dealers welcome. Rte. 7, 4 miles East Schohar, Peabody Turkey Farm. s25

**JEFFERSON CITY.** Mrs. Will S. Denham, 401 E. Capitol Ave. Furn., lamps, gen. line selected antiques. je25

**JOPLIN.** Ann M. Norris, The Farm Antiques, 2812 Zora, Alternate Hwy., 71, Royal Heights. Gen. line. Dealers welcome. ap25

**JOPLIN.** "Mack's", 66 Hwy., West 7th at Sergeant, (near Courts). Antiques; buy, sell; china, cut glass, furniture. Dealers invited. Whol. & retail. jly25

**KANSAS CITY.** Ralph E. Mueller & Son, 307 Admiral. Gem stones, agates, antique jewelry, ivories, enamels, art objects. mh25

**KANSAS CITY.** Mary Ann Shikles, 1414 Main. General antiques; specializing in china & oriental rugs. Wholesale & retail. s25

**KANSAS CITY.** Donaldson's, 1520 Main. One of the largest stocks in the middle west. Wholesale and retail. Furniture and accessories. f25



**MEXICO.** Lucile Barnett's Antiques, 203 W. Blvd. Choice line of glass, china, lamps, etc. n25

**NEW LONDON.** Mrs. H. L. Pritchett, Antiques. Cut glass, over 100 pieces Hobnail. ½ mile North New London, Hwy. 61. my26

**OSAGE BEACH.** Normandy Acres Antiques, Hwy. 54, Ray and Betty Hazell. Fine old glass and china. Dealers welcome. Open all year. o26

**SEDALIA.** Mrs. Menaugh's Antiques, Hw. 65, opposite fairgrounds. Large stock of quality antiques. No reproductions. mh25

**SEDALIA.** New Antique Shop, 801 W. 16th. Gen. line of antiques. All inquiries answered. Dealers' discount. je25

**ST. CLAIR.** Hilliard's Doll House, on Highway 66. Misc. Antiques, dolls, china & glass — bought & sold. s25

**ST. JOSEPH.** Burton, Marion, 1302 Ashland Ave. Selected stock of antiques & a cordial invitation to visit our shop. f25

**ST. JOSEPH.** Kent, P. L., Savannah Road, East Lane, R. R. 3. Featuring Early American. Let us find it for you. ap25

**ST. LOUIS (8).** Bennett Antiques, 4207 Olive. Glass, china, buttons, dolls. Send want lists. Dealers welcome. f25

#### NEBRASKA

**GRAND ISLAND.** Red Lamp Antique Shop, Helen & Marie Windolph, 110 N. Pine St. Res. Ph. 1406. Glass, china, etc. f25

**KEARNEY.** Marie's Antiques, 915 E. 25th. Hwy. 30. General line of antiques. No reproductions. n25

**NORTH BEND.** Rand's Antiques, 2 mi. east on U. S. 50. Large stock of old lamps, china and glass. Write wants. au25

**OMAHA.** Boulevard Shop, Pearl Reilly, 4416 N. 20th. Kenwood 4685. Best furniture and general line antiques bought and sold. je26

**OMAHA.** Cosgrove's Antiques, 3852 Leavenworth, Ja. 5254. Glass, china, brass, copper, bisque, turn. Bought & sold. my26

**OMAHA.** Drew's Antiques, 3620 Farnam St. Antiques of quality for the collector and the trade. je25

**OMAHA.** McMillan's Antique Shop, 3222 Dodge St. Lobs & gen. line, on 3 Hwys. 30, 6, 276. ap26

**ORK.** Refshauge, 623 East Seventh St. Glass, china, brass, etc. ja25

#### NEW HAMPSHIRE

**DUNBARTON.** Old Settler Antique Shop, The Newells; N. H. Hwy. 13. Dependable glass & general line. Primitives. d25

**RYE CENTER.** Ye Olde Parsonage. Primitives, pewter, Sandwich, patt. glass; extensive stocks; retail, wholesale. Delightful rooms with private bath for overnight guests. Tel. Rye Beach 306. a25

**SUGAR HILL.** The Sedgewicks, Rt. 117. The best in authentic glass, china, furniture, antique hooked & braided rugs. my25

#### NEW JERSEY

**BELLMAWR.** Black Horse Antique Shop, 3 mi. from Camden, toward Atl. City on Black Horse Pike. Dealers welcome. d25

**FARMINGDALE.** Lakewood Road, at Squankum, 1807 House. Featuring fine old glass, china, primitives and collector's items. o25

#### NEW YORK

**AMSTERDAM.** Hubert & Helen Harris, Perth Road, Rte. 30. Glass, china, furniture, bisque. Dealers, Collectors welcome. n25

**AUBURN.** Lucille Manchester, 185 W. Genesee St., kts. 20. Gen. line. Old dolls. Agency for H D D H dolls and parts. je25

**BALLSTON SPA.** Emma W. Sherwood, 64 E. High St. Beautiful antiques, sets of chairs, tables, etc., glass and china. n25

**BROOKLYN.** Arista Book Service, Ryder Station, Box 48. A search Service for out of print and second hand books. au25

**CALEDONIA.** Caledonia Home Supply Inc., 10 State St., Caledonia, N. Y. my25

**CALEDONIA.** Mrs. Henrietta Healy, 18 East Ave., 5th house East of monument. Choice antiques. Dealers welcome. mh25

**COBLESKILL.** The "Cubbyhole Antique Shop," Hotel Augustan Bldg. Gen. line. Myra Tinkelpaugh. f25

**CORNING.** Wakefield Cottage, 232 Onondaga St., Phone 6-3334. Specializing in glass, china, paintings, furniture, decorative items. Robie O. Sargent. f25

**CORTLAND.** Little Glass Shop, 100 Port Watson, (U. S. 11). Gen. line of authentic glass, china, furniture and many unusual items. je25

**DELHI.** Elisabeth Farrington, Greenlawn Antiques, 39 Elm St., junction Rtes. 23 & 10. Gen. line of guaranteed antiques. my25

**EAST BLOOMFIELD.** Murray's Antiques, Rt. 5-20. Furn., lamps, pattern glass. A gen. line f25

**RANDOLPH.** Gardner's Antiques, on U. S. Rt. 17. Established 1920. Largest shop in South western New York. 15 rooms refinished furniture, old glass, and china. Also a "barnfull" in the outh. Open May 15th through Oct. 31st. ja25

**GENEVA.** The Shepards. In our home, 803 South Main Street. Antique furniture, glass, china, lamps, decorative items. Lists to Dealers. f25

**ILION.** Prine's Antiques, 37 W. Montgomery St. General line, dealers and collectors welcome. au25

**LIVINGSTON MANOR.** The Spinning Wheel, Rt. 17. Gen. line of antiques. Dealers welcome. Pearl and Helen Anderson. d25

**MIDDLETOWN.** The Old Lamp Shop, 112 East Main St. Near Central Fire House. Many interesting and unusual items. o25

**MOOERS.** Eva Boire. Antiques, clear and colored glass, china, lamps, bric-a-brac. Dealers discount. f25

**NEWBURGH.** Shirley Morgan, 233 Grand. Large collection colorful china, bisque, old glass, lamps. Dealers invited. ap25

**NEW YORK.** Curio Shop, 106 A Court St., Brooklyn, TR-5-2186. Buys and appraises china, furniture, paintings, books. ap25

**NEW YORK CITY 17.** Hidden Treasure, 801 2nd Ave. Unusual cut glass pieces & antique gift items. n25

**NEW YORK.** Margot Jacoby, 239 W. 97. Antique buttons. European imports. Collectors' items, dress-making sets, cuff links. mh25

**OWEGO.** Emmabelle G. Hovey Antiques, 184 Front St. Antiques must be authentic, proof, beautiful or interesting. my25

**ROTTERDAM JUNCTION.** Mac Donald, Harry, Star Rt., Hwy. 5 S. Pattern glass, cup plates, brass, Bisque, lamps, china. Gen. line. ja25

**SCOTIA.** Elizabeth W. Hopkins, 10 Washington Road. Antiques, old glass, paperweights, decorative items. By appointment. Ph. 6-0880 Schenectady. f25

**UTICA.** Vaeth's Antiques, Rt. 5; Mailing Address: R. D. 1, Clinton, N. Y. Largest stock of antiques in Central New York. Inquiries welcome. n25

**WINDSOR.** Miner J. Cooper, Rt. 17, 15 mi. E. of Binghamton. General antiques; primitives; implements; craft and trade tools. my25

#### NORTH CAROLINA

**CHAPEL HILL.** Blackberry Farm, Mrs. H. W. Carroll. Collectors' and beginners' antiques, carefully selected, in a lovely old barn in a peaceful country setting, 5½ miles out on the Hillsboro Road. Phone 27463. f25

**CHAPEL HILL.** Whitehall Shop, 307 E. Franklin St., across from University Campus. Early American pine; 18th & 19th century pieces; silver, pattern glass, china; antique jewelry. Dealers invited. a25

#### OHIO

**BUCKEYE LAKE.** "The Duttons", Rte. 360. Halfway between Columbus & Zanesville. Large stock, choice antiques for Dealers & Collectors. Open every day until 10 P. M. ap25

**BUCYRUS.** Dick Liebkch Antiques, 134 W. Mary St. Furn., glass, china, bric-a-brac. Discount to dealers. n25

**CANTON 8.** Falke's, 4018 12th St. N. W. Ext. East of Whipple Rd., at south shore of Meyer's Lake. Antiques; varied line. jy25

**CLEVELAND.** Amundsen, Dagny Antiques. American, European and Oriental objects of art. 18971 Lorain Rd. Tel. OR. 1-9077. mh25

**COLUMBUS.** Dornblaser-Loos Galleries, 1051 East Main St. Antiques, wholesale & retail. Open 9 a. m. to 9 p. m. au25

**DAYTON.** Brown's Antiques, 50 Bond St. off 1400 block N. Main, Phone Ad 8385. China, colored glass, furniture. Dealers welcome. ja25

**DAYTON.** Strom, Mrs. Wm. T., 217 Rubicon Rd., 1 blk. E. of Rte. 48, (So. Main) at Schantz Ave. Antiques for collectors & dealers from the shop or by mail. n25

**FOSTORIA.** Peter, Mrs. Arthur L., 216 West South Street, State Rte. 12 West. Furniture, china and glass. mh25

**LANSDALE.** Detweiler's Antiques. Oak Park Rd., off Rt. 63, ¼ mi. above Lansdale. Whol. & ret. Gen. line. my25

**LORAIN.** Samaha's Antique Shop, 446 Washington Ave. ¼ blocks off Rte. 4-2. je25

**MARION.** Thomas, Mr. & Mrs. C. B., 395 No. Main St., on Rtes. 23 & 4. General line antiques. Wholesale and retail. mh25

**MARION.** Charles Patrick Son, 407 S. Main St., Hwy. 23, 3 blocks off R. 30. Pattern, cut glass, furn., brass, copper, China. Retail, wholesale. Lists. my25

**MILAN.** Burton A. Decker, 24 Church St., Rte. 113. Specializing pattern glass. Also gen. line. By mail or shop Ph. 4775. ap25

**MILAN.** Mrs. Harry Hall White. Outstanding stock of American antiques for discriminating buyers. Historic Village with several good shops. Routes 113 and 250. ja25

**PERRYBURG.** Eltings Antiques, 108 Louisiana Avenue (Main Street), U. S. Routes 20, 23, and 68. my25

**SANDUSKY.** Beare, Mrs. George L., 210 E. Adams St., second house west of Rte. 6. Gen. line. Write wants. n25

**SANDUSKY.** Wilcox, Janet B. "Wee House" Antiques, 2136 Columbus Ave. General line. Specializing in Stenciling. Write wants. au25

**SPRINGFIELD.** Copper Kettle, Rd. No. 40, 2112 W. Main. General line furn., brass, china, copper & glass. Dealers welcome. mh25

**TOLEDO.** Mrs. A. W. Van Doren, 5718 W. Bancroft St., RFD 11, Zone 7. Gen. line of antiques bought & sold. my25

#### OKLAHOMA

**BRITTON.** Treasure Chest Antiques Shop, 322 E. Britton, Belt Line Hi. 66. Glass, china, primitives, unusuals. je25

**ENID.** "Harrod's Antique Corner, 1822 N. Grand. General line antiques. n25

**OKLAHOMA CITY.** Sutton, Mrs. William F., 504 N. E. 16th St. Rare collection of fine Old World porcelain, art objects, cut glass & fine china. Visitors always welcome. ap15

**OKLAHOMA CITY.** Mrs. Phil. Hall's Antiques, 1202 N. W. 39th St. Gen. line antiques; reasonable. Buy & sell. Dealers welcome. mh25

**SPRINGER.** Hudson Antiques & Gift Shop, on Hwy. 77, 10 miles N. of Ardmore. Handmade plate racks and frames of seasoned walnut. Lazy Susans, Victorian furniture, china, clocks, figurines, handpainted china, cut glass, pressed glass and lamps. Authentic antiques. mh25

**TULSA.** Berry's Old China Shop, 5036 So. Lewis. Gen. line china & glass. Dealers welcome. my25

**TULSA.** Buske's Antiques, 8944 East 11th Street, Highway 66. General line, fine china, glassware, etc. Visitors welcome. s25

**TULSA.** The Haviland Shop, 1511 S. Jamestown. French Haviland by the piece or set. 4 blks. south of Hwy. 66. jly25

#### OREGON

**EUGENE.** The Copper Kettle, 1425 - 20th Ave. E. "Antiques for those who like them". Collectors, dealers and all are welcome. mh25

**MILWAUKIE.** Gunderson's Antiques, 14211 S.E. McLoughlin Blvd., 3 mi. south of Portland, Hwy. 99 East. Gen. line choice antiques; especially for the advanced collector. Open every day. Visitors welcome. my25

**PORTLAND.** Martins Antiques, 3233 N. E. Broadway. Colored glass, lamps, china, furn. Visitors welcome. ap25

**PORTLAND.** Rosemary Lind, Antiques, 2024 S. W. Morrison. Copper, tin, red tablecloths; pine and maple furniture. f25

**SILVERTON.** E. B. Kleinsorge, 419 E. Main. Finest colored glass, china, choice what-not pieces. Open Wed. & Sat. only. f25

#### PENNSYLVANIA

**BRADFORD.** Celestia Wilson Antiques, 122 Congress St. Gen. line. Items selected with discrimination. ap25

**CARLISLE.** "Leroy Comp" Shop, 164 E. High St. General line of antiques, furniture, china and glass. Prints and brass. mh25

**COATESVILLE.** Edna Hoffman, 532 Elm St., 2 sq. off Rt. 30, opposite P. R. R. freight station. Gen. line. Dealers invited. s25

**ERIE.** East Erie Antiques, 912 East Ave. Collector's items & bric-a-brac. Dealers welcome. Tel. 4-7494. n25

**ERIE.** West Ridge Antiques, Mrs. F. C. Goulding, 3761 W. 26th Street, on Rt. 20. Everything in antiques. Visitors welcome. n25

**HARRISBURG.** The Old China Shop, 1721 North Second St. Glass, china, lamps and furn. n25

**HOLLIDAYSBURG.** Bailey's Antiques, 1006 Penn St. Rte. 220. China, glass, metals, primitives, furn., dolls. Inquiries welcome. f25

**JONESTOWN.** Freeman's Antique Shop, Rte. 2 (¼ mi. S. of Rte. U. S. 22). Large stock of furn. & glass. Free lists. Visit us. ap25

**JONESTOWN.** John A. Walter, S. Lancaster St. Large stock of furniture, glass, etc. Free Dealer's Lists. je25

**JONESTOWN.** Roy E. Deaven, ¼ mile S. of W. S. 22. Huge stock of Penna. Dutch, Victorian, Sheraton and Empire furniture. Dealers' lists. my25

**JONESTOWN.** Wm. L. Lohse, on U. S. 22. Gen. line Penna. Dutch, Early American furn., china, glass, prints, linens, toys. f25

**LANSDALE.** Frank M. Weaver, Main & Valley Forge Rd. Large stock in all lines, specializing in Penna. Dutch. jly25

**LITITZ.** Pelger, Edward, 8 mi. N. of Lancaster. Gen. line antiques; Penn. Dutch items from attics in Lancaster County. je25

**MANHEIM.** Hart's Antiques, 161 North Charlott St., Lancaster Co., Rte. 72. All kinds of authentic antiques. No Sun. sales. Visitors welcome. f25

**MYERSTOWN.** Alan Schaeffer, 113 & 117 S. Cherry St. Near Routes 422 and 501. Gen. line. Wholesale. ap25

**MYERSTOWN.** Anita I. Watson, corner Main & Goodwill Sts. 2 blocks So. of Rte. 422. Large varied stock. Dealers & collectors invited. Ph. 171-W. Also Mail Order. s25

**PHILADELPHIA.** Kohn and Kohn, 1143 Pine St. Featuring early American antiques, furniture, china, glass, copper, brass. Wholesale & retail. s25

**PHILADELPHIA.** Heller's Antiques, 1113 Pine St. Specializing in glass, china, furn., bric-a-brac, brass, and crystal chandeliers. Buy and sell. Dealers write or call. je25

**PHILADELPHIA.** Martha de Hass Reeves, 1624 Pine Street. Antiques. China, glass, furn., silver, prints, lamps. Wholesale and retail. jly25

**PHILADELPHIA 11.** Oxford Antiques, Alice M. Schuler, 7885 Oxford Ave., Fox Chase. Large & varied stock early American & Penn. Dutch at dealers prices; rough or refinished. mh25

**READING.** Bucher, Vera K., 142 South Fifth Street. Authentic antiques, early and Victorian. s25

**SHILLINGTON.** Heirloom Antiques, 201 E. Lancaster Ave. China, glass, clock collection. By appt. Ph. Reading 4-1515. s25

**YORK.** Maravene's Antique Shop and Warehouse, 4½ mi. East on U.S. Rt. 30. Wholesale & retail. More than 9,000 sq. ft. devoted to largest diversified stock in this territory. my25

**YORK.** Mrs. Willis P. Bower, 120 East King Street, Phone 33163. Antique decorative pieces, china, glass, copper, brass, furniture, painted tin, etc. ap24

**YORK.** The Mayflower Shop, 250 E Market St. Gen. line of antiques, furn., refin. & as found. Dealers invited, f21

**YORK.** The Stable, 148 East Clarke Alley, (rear of 149 E. Market St.) Tel. 7569 or 6178. American antiques including Pennsylvania primitives. o 25

#### SOUTH DAKOTA

**ABERDEEN.** Wagon Wheels Antiques, 517 N. Lincoln Street. General line. Dealers welcome. Phone 2003. je25

#### TENNESSEE

**COLUMBIA.** Watson, Mrs. Lex, 708 No. High St. Antique furniture. Rare old glass. f26

**SPRINGFIELD.** Covington's Hobby Shop, 5th Ave., East. Authentic amber glass, china, glass lamps and furniture. my25

**MEMPHIS.** Wilkinson's Antiques, 2037 Union Ave. Choice American & Continental antiques. Rare fan collection. f25

#### TEXAS

**CORSICANA.** Leroy Barlow, North Highway 75. General line furniture, china, glass, old lamps. Buy and sell. Furniture refinishing. my25

**FREDERICKSBURG.** Visit Mary's Hobby Shop. Now re-opened in new location, 102 North Llano St., Hwy. 16. General line of antiques. ap25

**WACO.** Clyde O'Neal, 400 Franklin. Antique firearms, jewelry, furn., bric-a-brac, hobby items, general line of antiques. mh25

#### VERMONT

**BRANDON.** Antique Art, 40 Park Street, S. S. & M. G. Lontos. Glass, china, silver, pewter, bronzes, paintings, prints. o25

**HARTFORD.** Marie-Louise Antiques, 5,000 items: Good and Bad; Finished and Unfinished; Cheap and Expensive. Mail inquiries promptly answered. a25

**MIDDLEBURY.** Antiques of special interest to the Collector. Early glass, inc. better type pattern; Blown Three Mold; Lacy. Porcelain; Anglo-American Staff; Eng. Silver; Lamps; Furn.; Bibelots. No Lists. Stamps please. Margaret Nichols, 5 College Street, at Jct. Rt., 23 & 30. d25

**ST. JOHNSBURY.** Stevens Antique Shop, 37 Eastern Ave. Large collection china, glass, furn., jewelry. ap26

#### VIRGINIA

**ALEXANDRIA.** Ramsay Antique Shop, 107 N. Fairfax St. General line with emphasis on art glass and dolls for collectors. R. R. Taynton, Prop. au25

**CLIFTON FORGE.** Goodwin, Mrs. Al, 909 Mc Cormick St. Antiques, pattern glass, etc. a25

**CLIFTON FORGE.** Mrs. W. P. Ware, 308 W. Ridgeway, on U. S. Rt. 60, in City limits. Gen. line gl., lamps, furn., etc. n25

**FALLS CHURCH.** The Lamp, corner W., Broad & Little Falls Rd. Ph. F. A 4482-L. M. Spang. Variety of antiques, with lamps & lamp parts our specialty. f25

#### WASHINGTON

**BELLINGHAM.** Cheryl Leaf Antiques, 2828 Northwest Ave., on Hwy. 99. "Everyone welcome to come in and browse." o 25

**NORTH BEND.** Mrs. F. A. Knodel, Highway 10 (3 blocks northeast of Blinker Light). Misc. antiques. n25

**PUYALLUP.** Old Pine Antique Shop, 1419 East Main Ave. Pattern glass, china, silver. mh25

**SEATTLE.** Barker Antique Shop, 6518 Fourth Ave., So., Hwy. 99. Distinctive antiques, glass, china, silver. f25

**SEATTLE.** Charnley's Little Antique Shop, 709 Broadway North. Authentic antiques. Glass, china, furn., silver, copper & brass. mh25

**SEATTLE.** Faith Graham Lamm, The Glass Slipper, 3028 First Ave. Choicest in antiques. my25

**SEATTLE.** Grandmother's Cupboard, 17508 Aurora. Glass, china, lamps, pictures, furniture, etc. Prices reasonable. You are always welcome. my25

**SEATTLE.** Pewter Platter, Julia P. Hall, 2313 1st Ave. Imports from England. Figurines, colored glass, brass, etc. o 25

**TACOMA.** Hall's What-Not, 220 N. Eye St. Authentic colored glass, furn., figurines, decorative objects. Dealers welcome. jly25

#### WEST VIRGINIA

**ELKINS.** Kliner's Antique Shop, 504 So. Randolph Ave., U. S. Routes 219-250. Antique glass, china, brass, copper, etc. ap25

**HUNTINGTON.** Mrs. R. B. Cummings, 1042 Fifth Ave. General line Antiques, furniture, glass, china. o 25

**HUNTINGTON.** Staters' Antiques, 1426 Third Ave., U. S. Rt. 60. Lge. gen. stock. Rare lustre collection. je25

**WESTON.** Mrs. Ruth Cain, 10 Pike St., Rt. 19. China, glass, Victorian furniture, etc. f25

#### WISCONSIN

**APPLETON.** La Buddes Antiques, R. R. 2, Box 3456A, Hwy. 41. Members Wisconsin Antique Dealers Assoc. a25

**BARABOO.** Route 2, Log Cabin Antique Shop. Adjoins beautiful historic Durwards Glen. Antiques of distinction. mh25

**BELOIT.** Reed, Beasle and Josephine Reed Warner, 1217 Bushnell. Selected furniture, glass, dolls, prints, collector's items. jly25

**CEDARBURG.** Helen L. Kelly, Green Bay & Pioneer Rds., 16 mi. No. of Milwaukee, Hwy. 57. Most unusual shop of primitives, china, glass, copper, brass & furniture. n25

**ELKHORN.** Dunbar's Antique Shop, 7 miles No. of Elkhorn, off U.S. Trunk H. on west side of Lauderdale Lake. A country shop, with interesting country type antiques. Dealers welcome. s25

**FRANKSVILLE.** Countryside Store, Farmhouse Antiques, 65 mi. No. of Chicago, U. S. 41 (Skokie) and Junction K. n25

**FOND DU LAC.** Anders, Marie, 241 Amory, Phone 4391. Glass, china, textiles, misc. n25

**MILWAUKEE.** Green Coach Antiques, 931 N. Jackson St. Gen. line. Member Wis. Antique Dealer's Assoc. ja25

**MILWAUKEE.** Tessie Lou Sargeant, 1495 N. Farwell Ave. American glass, china, fine furniture. American primitive paintings. my25

**OMRO.** Mae McDonald, Antiques of distinction. Omro is 10 miles west of Oshkosh on Hwy. 21. a25

**STEVENS POINT.** Thada Warner, 1127 Main St., Hwy. 10. General line. Open June through Sept. Other times by appointment. s25

**WAUPACA.** Hutchinson's Antiques. General line of furniture, glass and china. 313 East Lake street. Inquiries invited. ap25

**WAUPUN.** The Donald Wm. Hallock's. Pattern glass, primitives, and fine furniture and china. 222 Carrington Street. s25

#### CANADA

**AMHERSTBURG, ONTARIO.** Park House, Early American & Victorian antiques, furniture, glass, china, jewelry, etc. 18 Highway. ap15

**BRIGHTON, ONTARIO.** Dutch Oven Antiques, Mrs. T. E. Cope, R. R. 4, 1 mi. W. on Hwy. No. 2. English imports, colored Victorian novelties, Lacy Sandwich. Open year round. ap25

**COOKSVILLE, ONTARIO.** Brocklebank, direct importer, English and Continental antiques of medium and better class. China, pottery, silver, paintings, brass, copper, pewter, furniture, glass. No. 5 Highway, 1/4 mile East of No. 10 Highway, 10 miles West of Toronto. Well worth a visit. mh25

**LONDON, ONTARIO.** Pudney Bros., Ltd., 342 Dundas Street. General antiques, imported silver, bric-a-brac, china. Wholesale & Retail. d25

**SCARBOROUGH, ONTARIO.** 5 mi. east of Toronto, at The Guild Inn, one of the most extensive collections of rare antiques, for sale, in Canada. my25

#### INDIA

**BOMBAY.** 2. Motiwalla Bros., Third Bholwada 38H. Write us what you collect. We have something different to offer you. Lists 10c. n25



## BOOKS RECEIVED

(CONTINUED FROM PAGE 65)

runs along in the same easy style Mr. Perard has used in the past.

This book deals entirely with drawing, and in opening gives details of materials needed, gradually progressing through shading techniques, composition, brush drawings, singles and groups of animals in action and repose. Mr. Perard's knowledge in the field of art is readily recognized at first glance, and his step by step instructions are easily followed. Any potential artist should have the complete series. This publication is excellent for anyone who has a yen for drawing. It is very basic, well rendered, and filled with simple reliable instructions by a talented artist.

—Sue Neil

oOo

DOLLS OF THREE CENTURIES by Eleanor St. George. Published by Charles Scribner's Son's, 597 Fifth Avenue, New York City 17, N. Y. 198 pages, illustrated. Price \$4.50.

Mrs. St. George's second volume is another service to the devotees of doll collecting. It presents many clues for the enjoyment of the doll collector's magic world.

The cover illustration of the Jumeau Suzette is in itself an endearment — for who could deny the intrigue of Jumeau eyes, and after approaching Suzette, in the book's first pages, in the scanning reader's mind will linger some thought about how such marvelous eyes, in spite of their wealth, are yet peering from under a straw hat, over a tossed shawl, and her hand offers simply, violets.

Mrs. George is to be congratulated by this technique of introducing dolls. We are taken first to a Paris street corner, and regardless of what we have imagined of a Paris street corner, here nevertheless through the waif Suzette's innocent eyes and violets is the extreme of simplicity, and strangely most important.

This captivation to the strange charms existing within the doll world is carried further by the author in highlights of Grace Storey Putnam's life. One will become akin to the creator of the Bye Lo Baby doll after reading of her study and search for a model; how after searching private homes, hospitals, orphanages, the memento was to be there in a Salvation Army Home when she would lift a blanket from the face of a three day old child and know that here at least was an end . . . a beginning. And one may tie further dollology charm amid the incident of Mrs. Putnam's presentation of the Bye Lo model to Mr. Borgfeldt and his spontaneous reaction related by Mrs. St. George: "It's wonderful! I know how wonderful it is, because I have a three-day-old baby just now at my own home."

The reader may be left whimsical in the idea that a doll will remain happily a doll regardless of exterior

## CAROL O'DELL

## World's Antique Mart

1006 So. Michigan Ave., Chicago 5, Ill.

- |   |   |
|---|---|
| 1. Cupid & Venus creamer.....\$ 5.00  | 9. 13" Daum Nancy vase,<br>brown and yellow ..... 37.50                               |
| 2. Honeycomb spooner..... 2.00  | 10. Bavarian plates: 6 soup, 6<br>7½", garland pink roses..... 12.00                  |
| 3. Burmese vase, 10" high..... 30.00  | 11. Cut glass water pitcher,<br>12" high ..... 10.00                                  |
| 4. Pair 8" green Mary Gregory<br>bottles, stoppers not original 35.00   | 12. Cut glass celery dish..... 6.00   |
| 5. 12 Sauce dishes, Imperial<br>Crown china, Austria, pink<br>roses, pale green scalloped<br>edge ..... 12.00 | 13. Cut glass sugar & creamer,<br>Pineapple pattern..... 8.00                         |
| 6. Pink Sevres urn, gold, bronze<br>trim, rams' heads on sides,<br>12" high ..... 85.00                       | 14. 2 Amethyst barber bottles.<br>Each ..... 9.00                                     |
| 7. Handpainted "Poppy" plate,<br>12" diameter ..... 10.00   | 15. Case glass Jack-in-Pulpit<br>vase, yellow & pink, 15" high 22.00                  |
| 8. Handpainted chop plate, 16"<br>diameter, pink, red & white<br>roses ..... 25.00                            | 16. Green glass cookie jar, Mir-<br>ror pattern, pewter lid and<br>handle ..... 12.00 |

Dealers & Collectors: Please write wants. Large stock of fine furniture, glass, china, paintings & decorative items.



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## LUSTRE TEA LEAF

All Proof Unless Otherwise Stated

- |  |
|--|
| 11 Cups & saucers with handles, ea.....\$ 7.00   |
| 3 Cups & saucers with handles, minor hair line<br>check, ea. .... 3.00                           |
| Cup & saucer with handles, with restored chip<br>13" Platter ..... 2.00                          |
| Square teapot ..... 10.50  |
| Creamer, hair line check, restored handle..... 8.50  |
| 11 4" Round butters, ea. .... 1.50   |
| 5 Bone dishes, ea. .... 5.00   |
| 13" Platter ..... 8.00   |
| 10" Platter ..... 6.00   |
| 8½" Relish dish ..... 3.50   |
| 8" Vegetable dish ..... 4.00   |
| 14 9" Dinner plates, ea. .... 2.00   |
| 5 Extra saucers, ea. .... 1.00   |
| No. 1 clear School House lamp with handle..... 9.00  |
| Polished brass (Dietz) Fire Dept. lantern, 16"<br>Green (Dietz) Luggy lantern in rough..... 2.10 |
| Pair Frosted Hand salt & pepper shakers..... 7.50  |
| 4½" Cranberry fluted top rose bowl, proof..... 16.00   |
| Cast iron hanging lamp, white Bristol shade,<br>frosted star font ..... 18.50                    |
| 9½" Pink (Impressed Adams) Spanish Con-<br>vent plate ..... 18.00                                |
| 10" Pink J. Hall & Co. (Amarillis) plate..... 10.00  |
| 9½" Pink (Carstairs on the Clyde) Bellevue<br>series, circa 1825, rare plate..... 25.00          |
| 8½" Sepia (Flora) Impressed Walker plate,<br>spatter border ..... 15.00                          |
| 9" Blue (Adams) Fairy Villa plate..... 7.00  |
| Rare pr. cobalt blue base and stem clear rh-<br>bed font #2 glass lamps, pr..... 37.50           |
| TRANSPORTATION EXTRA ..... jac   |

CONTENTS OF  
ANTIQUÉ SHOP FOR SALE

Cut glass, china, bric-a-brac, Limoges dinner sets, phonograph records, bronzes, silver tea sets, antique jewelry, rings, earrings, bracelets, crystal chandeliers, curios, beer steins, pressed and colored glass.

Send \$30 for our trial assortment of old glass and china.

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## THE POAGS

U. S. Highway 71, Winslow, Arkansas

- |  |
|--|
| 2 Beautiful R. S. Prussia coffee cups &<br>saucers, pink roses inside and outside,<br>gold edges, each.....\$ 9.50 |
| Blue satin glass rose bowl, 3" high..... 10.00   |
| R. S. Prussia covered creamer, pink &<br>blue flowers, gold trim..... 7.50   |
| Cut glass decanter & 6 wines, flower cut 47.50   |
| Cut glass nappy, two handles, pedestal<br>base ..... 13.50   |
| Bluebird & Strawberry covered compote,<br>9½" high..... 7.50   |
| Amber cane bowl, 9" diam..... 12.50  |
| H.P. & signed Royal Austria 11½" plate,<br>tulips, gold border ..... 18.50   |
| H.P. & signed Thomas, Bavaria, 12½"<br>plate, pink & yellow roses..... 18.50                                       |
| Pr. 8" Swirl candlesticks..... 15.00   |
| F. Winkie & Co., England, 7" Ironstone<br>pitcher, white with brown flowers..... 5.00                              |
| Transportation Extra — Stamp Please ..... jac  |

## THE HOUSE OF ANTIQUES

28 Chandler Ave. at Woodward,

Detroit 2, Michigan

- |   |   |
|---|---|
| 1. CLEAR GLASS GOBLETS: Ribbon Frosted P-lar<br>Bear, Westward-Ho, Baltimore Pear, Dahlia, Egyp-<br>tian, Lily of Valley, Bleeding Heart, Eureka, Bell-<br>flower, Hamilton, Pillar, Flute, clear Stork, Deer<br>& Doe, Stippled Puchsia and many others. | 3. Westward-Ho Lion & 3-Face compotes.  |
| 2. CELERIES: Horn of Plenty, Thumbprint, Diamond<br>Thumbprint, Hand, Fishscale, Horseshoe, Dakota<br>(plain), Lion, Westward-Ho, etc.  | 4. PLATES: Arched Leaf, Canadian, green Feather,<br>Apollo, Dahlia, Stippled Cherry, Garfield Drape,<br>D. & B. with club border, milk glass Scroll with<br>Eye, etc. |
| EVERYTHING AUTHENTIC. POSTAGE OR EXPRESS EXTRA. HOBBIES' ADVERTISER SINCE 1933.   | 5. Peg lamp bowls in milk glass and canberry.   |
|   | 6. Cuckoo clock with fox & bird, old HOBBIES'<br>magazines and Godey books.   |

**THE HIDDEN TREASURE**

801 Second Avenue,

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**UNUSUAL C. G. PIECES, DEEPEST CUT:**

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|---|---------|
| Lovely shaped wine decanter.....              | \$18.00 |
| Rarest deepest cut salt box.....              | 18.00   |
| Pair s/p with orig. glass screw on tops, pair | 8.50    |
| Covered butter dish.....                      | 16.50   |
| Large butter tub.....                         | 16.00   |
| Large heart-shaped plate.....                 | 10.00   |

**PURPLE CARNIVAL GLASS:**

|  |       |
|--|-------|
| Bowl, Strawberry pattern.....                                    | 7.50  |
| Plate, Peacock pattern.....                                      | 6.50  |
| Vase.....  | 10.00 |
| Pair pewter salt & pepper, tall, with handles, lovely, each..... | 3.60  |

|   |       |
|---|-------|
| Pair silver electrified lamps, complete with Gorham shades, beautiful condition, each | 25.00 |
| Small wooden hand music box, 3 tunes, signed 1896.....                                | 20.00 |
| Large purple luster "Love the Giver" c/s, much gold.....                              | 10.00 |
| Large mustache c/s, much gold.....  | 10.00 |
| 4 Unusual shaped 6 pointed Rose Medallion plates, each \$1.50; lot.....               | 25.00 |
| Lovely cranberry vase, cameo port. medallion front, a beauty.....                     | 45.00 |

**SLEEPERS**

|   |        |
|---|--------|
| Large triangular vase/line D. & B. tray.....  | 20.00  |
| Pair 14 1/2" green Swirl glass candlesticks, clear cut prisms, very unusual in looks and price, pair..... | 50.00  |
| Loop decanter.....  | 8.50   |
| Tilt card table, lovely painting on top, good condition, needs cleaning.....                              | 45.00  |
| Overlay Tiffany large Student lamp, rarest of all.....  | 200.00 |

**HAZEL FERRYMAN**

168 North Institute Pl., Peoria 5, Illinois

|  |         |
|--|---------|
| 3 Panelled Forget-me-not saucers, feet, each.....                | \$ 3.50 |
| Panelled Forget-me-not celery.....                               | 8.50    |
| 5 Shell & Tassel saucers, square, flat, each.....                | 4.25    |
| Panelled Dewdrop: goblet \$5.50; wine \$3.50; bread platter..... | 7.00    |
| Horn of Plenty egg cup.....                                      | 8.50    |
| Pair Ladies Skating lanterns.....                                | 8.00    |
| Bennington foot warmer bottle.....                               | 25.00   |
| Blue cobalt rolling pin.....                                     | 8.50    |
| Panelled Thistle salt shaker.....                                | 2.25    |

**STAMP, PLEASE**GEORGE BOSANSKY, Auctioneer & Proprietor  
Port Washington 7-1865**SHORE GALLERIES**ANTIQUES - BRIC-A-BRAC - FURNITURE  
OBJECTS OF ARTWe Buy & Sell Contents of Estates & Shops  
165 Main St., Port Wash., L. I., N. Y.  
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circumstances. In the chapter on subsequent history of Jumeau and Bru dolls, the beginner is told of the long rivalry of the two doll manufacturing houses, however, dolls have been discovered to exist of a combination of parts from both houses! For instance, a Jumeau head supported by a Bru body. In the chapters on dolls with a history, an illustrated pert smiling maid who wants everyone to know her opinion of the Vermont flood of 1927 is another excellent intrigue of the author at introducing doll history. We are again taken to the charm of simplicity through "the doll that went through the Great Flood" and her photograph leaves one with some thought about her remaining happily a doll regardless of exterior circumstance.

Besides chapters on Wooden Dolls, Fabric, Japanese, Chinese and other type dolls, Mrs. St. George also includes two very interesting chapters, Dolls in Visual Education, and Doll Dressmaking. Both chapters, dealing with the practical aspects of doll collecting help give the beginning doll enthusiast a variety of tangents in which to exhaust his new found inspiration into dollology.

—Margaret Thode

**MRS. R. W. BOYCE**

5113 Burt Street, Omaha, Nebraska

Pair Mary Gregory lamps, 23" tall, sapphire blue, child in white, enamel scenery, bright gold leaves, exquisite, unwired, \$125 pair.  
Same in vases, 10 1/2" tall, \$75 pair.  
Cranberry cocktail glass, girl, \$8.  
Miniature G.W.T.W. lamp, red satin glass, 10 1/2" tall, electrified, rare, \$20.  
Emerald green vases, enamel flowers, 12", \$17.50 pair.  
Blue crystal, gold flowers, clear handle and base, rough pontil, 11" tall, \$15.  
Glass overlay basket, Hobnail, deep pink inside, amber thorn handle and edge of ruffled top, 8" across, 6 1/2" deep, beautiful, \$37.50.  
2 Pairs garnet bracelets: one pair 4 rows, \$85 pair; 2 row and medallion, \$75 pair.  
Service for 6 in Tea Leaf Ironstone, write.

NO TAX TO DEALERS

**THE SCOT'S POTTER**

(CONTINUED FROM PAGE 87)

"press gang," searching for likely would-be sailors for the Service. In 1770 a Portobello pottery was raided for just such a purpose.

And, of course, the blow when the large Ironstone works were built not in Glasgow, but in Staffordshire, as I mentioned earlier.

So with all this, and MacKinlay's tariffs to boot, is it any wonder that today Glasgow and Scottish pottery is no better off than she is. She reached her peak with Verreville which the beautiful illustrations prove and she is now reduced to whiskey and wine bottles, with second-rate domestic ware an also-ran. Yet Glasgow remains today a tremendously important industrial center, one of the foremost in the world and so perhaps from those not one whit interested in pottery, old or new, I may hear the cry, "no more pottery, so — ?"

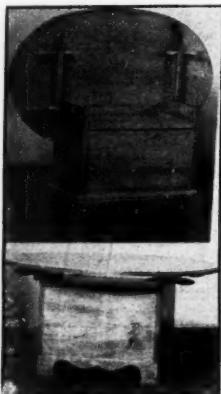
It almost seems uncivilized to finish such a record of such accomplishment in such a few pages, but there is little else I, as a layman, can add. I have tried to make it brief, interesting to the semi-expert and non-expert both. And through all the help and wonderful consideration given me by the art curators of the Glasgow Art Gallery and the museums, the gallery photographer, and Mr. Duncan, the Antique dealer, I have been able to delve into a fascinating subject and relay it to you.

Am. Marine brown 4" plate, \$8. Cranberry fruit dish, bulbous bottom, ruffled top, 9 1/4" across, 6" deep, heavy enam. flowers, rare and beautiful, \$32.50. Cut glass vinegar cruet, cosmos design, \$5. Ansonia china clock, 8-day, perfect time, cobalt blue with American Beauty roses and gold, \$65. Majolica spittoon, bright flower dec. \$15. 7 1/2" Noritake Nippon plates, gold band, 12, \$30. Wedgwood demi-tasse c/s, \$7.50. Melodeon rosewood, refinished, new bellows, plays, a beauty, write. Rose bowl, blue satin, \$13.50; one emerald green enam. flowers, \$8.50. WANTED: C. G. for resale, proof goblets, wines and sherbets.

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## THE HAN — An Individuality

By SUE NEIL

Seals were once an indispensable item in the lives of our ancestors and are still used extensively in Japan at the present time. No document is authenticated, no picture completed and no business transaction rendered legal without the mark of the han, the Japanese seal.

The use of the han began about twenty-five centuries ago when a Chinese emperor presented each of his officials with seals which signified their rank in government. These were pressed against wax just as the ones with which we are familiar. As years progressed they became popular with artists and authors as a means of individual identification, hence it is more than a seal, it is an individuality. Soon after the artists of China began using the han for signing their pictures the Japanese merchants imported Chinese drawings and they became increasingly popular with the citizens of Japan. They became especially popular with the Japanese artists who immediately copied them.

The Japanese are noted for their completeness of imitation and this was substantiated in that they copied Chinese art to the last detail, even to the han mark. It became a standard signature for Japanese artists, authors, and high ranking officials shortly thereafter. Many of them used more than one han mark and this sometimes necessitates a great deal of research in order to locate the various marks used when identifying old documents and pictures. Most of the artists however, used three distinct ones in order to get their entire name on the picture.

Han makers in Japan are ranked with the greatest artists and are considered fully as important. It has been said that the han maker can glance at a stamp or seal and accurately judge its age. Although this is not entirely true they can usually give an adequate estimate of its approximate age. Much of this is judged by the dye with which the name has been signed and because of this forgery is practically impossible.

Ivory, copper and wood are the most popular materials used by the han artists, but the most expensive ones are carved from crystal or alabaster. The design is marked on the tiny working area in charcoal and is then ready for carving. A han artist must have inestimable control for some of the ridges emerge so thin that light penetrates them. The finest han lasts a lifetime, but the average one, frequently used, lasts about twenty years.

## So You Would Like An Antique Shop

By BESSIE L. McLANE

One of the first remarks one hears as an antiques shop aspirant gazes at your display is, "I'd love to have a shop but I don't know how to start and it must take a lot of money."

It is interesting to learn how different people, after having been seriously "bitten" by the "Antiques Bug", have started on the selling program. Aunt Mary gave me a glass butter dish (plate, pitcher, vase, etc.) which I prized because it was so pretty. As I grew older I looked for other pieces with the same design, and when I found something, I received a real thrill and the antique spirit was beginning to manifest itself. The only trouble was, before long I had so many duplicates it was hard to know what to do with them. My home was getting over-crowded so I thought I would have to sell some. As my friends learned about it they dropped in to buy and soon were telling others and I was kept busy trying to find different types of glass, china and bric-a-brac for which collectors were looking." So much for the oft-heard beginnings of a shop.

My own story was quite different and perhaps was a fulfillment of the promise found in the "Good Book," "Cast thy bread upon the waters: for thou shalt find it after many days." One day I received a telephone call telling of a couple, about ninety years of age, who had some old glass and china of which they would like to dispose.

"Would I please look them over?" My response was, I know nothing about the value but would be very glad to see them.

I would never have believed one closet could contain so many pieces of china, glass and bric-a-brac as I saw after I was ushered into their house. I was completely at sea and said so frankly, but when I saw the look of disappointment on the face of the one showing me the display I said, "I am sorry I know nothing about the worth of these pieces, but I have a friend who is familiar with values and I would be glad to ask her to give an appraisal."

The friend was contacted and told the story and also that it was a sort of missionary work as there was nothing in it for either of us. She very

kindly agreed to examine the pieces and we removed stacked up dishes, etc., filling every conceivable space, including much of the floor. Each article, with valuation, was listed and the owners given a copy. Now what was the next move?

"Move" it proved to be. There was a room in my home which I could give to a display, so I suggested taking them and having a sale. As this met with approval, a number of cards were sent to people who might be interested and I was ready for what was planned for a day's sale but which needed a week to dispose of everything. There was real joy when the full amount of money was delivered. That to my mind ended the business but not so to my friend. She kept asking me why I didn't start a shop as I loved to sell and had plenty of room in my home for display. My response was always I couldn't do it as I knew nothing about antiques. She assured me I could learn by study and observation. Always my answer was "No."

One fine summer day she called for me to take a drive with her. As we passed a small store, not at all prepossessing she said "Let's go in. Sometimes I can find interesting things here." After taking down from the dusty shelves articles that meant nothing to me, she collected a group and asked, apparently with little interest, "How much do you want for these?" I, in my ignorance, pointed to one and said, "But that's cracked." It may have helped as I think the salesman had little idea of values for the price was very low.

After we returned to the car and she said the cracked piece was the only one she really wanted, it happened. Something inside of me said, "I can do it and I want to begin right away." Audibly, this is what came out, "If you do not wish the other pieces I'll buy from you at the price paid for all and you can have the one you really want." Yes, I had started my Antiques Shop and my basic capital was less than \$4.00. This happened some years ago and I am still intrigued. Perhaps this may help to answer the query presented at the beginning of this story.

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# Glass And China

## THE WEDGWOOD-LONGFELLOW JUG

By ELIZABETH CHELLIS

Poking about an old antique shop in Marblehead, Massachusetts, I found a perfect Wedgwood jug with the kindly face of Henry Wadsworth Longfellow on one side and the opening verses of his poem "Keramos" on the other. Collectors in New England know the jug, as one stands on an old desk in the front parlor of the Wayside Inn at Sudbury, Massachusetts. This parlor was the setting for Longfellow's "Tales of a Wayside Inn." The old desk belonged to Longfellow's maternal grandfather, Peleg Wadsworth.

The idea for this Wedgwood jug came from Longfellow's Boston friend, Richard Briggs, a china merchant and owner of the oldest china store in America, founded in 1798, then located at the corner of School Street.

In 1880 Mr. Briggs sent his plans to the Wedgwood pottery which had long made wares of special American interest. He sent a recent photograph of Longfellow and the first seven lines of the poem "Keramos" dedicated to the art of the potter who sings at his wheel "beneath the blossoming hawthorn-tree."

In Longfellow's boyhood days in Portland, Maine, it was a favorite pastime for him to go down the street to the shaded backyard of a skillful potter, Benjamin Dodge, and watch him whirl the wheel as a conjurer, and fashion a variety of wares which took the boyish fancy of the poet.

One day when Longfellow was sixteen years, he was inspired to write four verses which he left on the potter's wheel when Mr. Dodge was absent for a minute. When the potter returned and found the verses by the lad he liked so much, he copied the verses in clay, fired the plaque and hung it above the potter's wheel where it remained for many years.

"No handicraftman's art  
Can with our art compare,  
The potter's make our pots  
Of what we potters are."

Longfellow's interest in this old

Portland pottery, where later the Lamson and Swasey pottery stood, found its full expression in "Keramos" published in 1877. In this poem, the poet is inspired as he watches the potter singing at his wheel, and is transported to distant lands around the world where potters ply their trade,—France, Holland, Italy, Japan, and Egypt. The noon church bells stopped the potter's wheel and the poet's reverie.

Some of the 5000 jugs went to France, some stayed in England and a large number were sent to America where Mr. Briggs wished to honor a great poet who paid high tribute to ceramic art. The first jug to reach

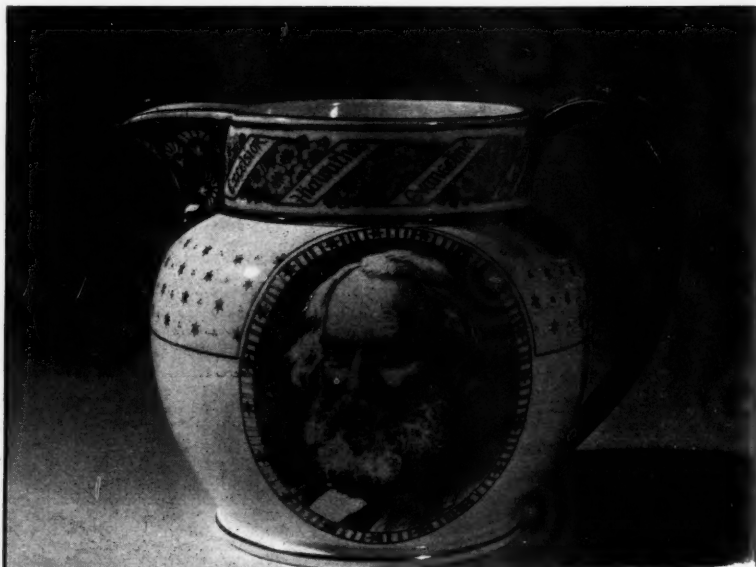
America was presented to Longfellow as a New Year's gift for 1881 and he wrote a gracious letter of acknowledgment telling of his surprise and thanking Mr. Briggs for "the handsome specimen of Wedgwood ware."

The jug is earthenware, a light body, ivory or cream color, perfected by the first Josiah Wedgwood in the 1760's. It has been called Queen's ware because Queen Charlotte, wife of George III, so liked a cream color service sent her that it was called Queen's ware from that time on.

The fluid transparent glaze gives a glassy appearance to the jug and makes it impervious to liquids. This fluid lead glaze consists in part of borax, china clay and whiting.

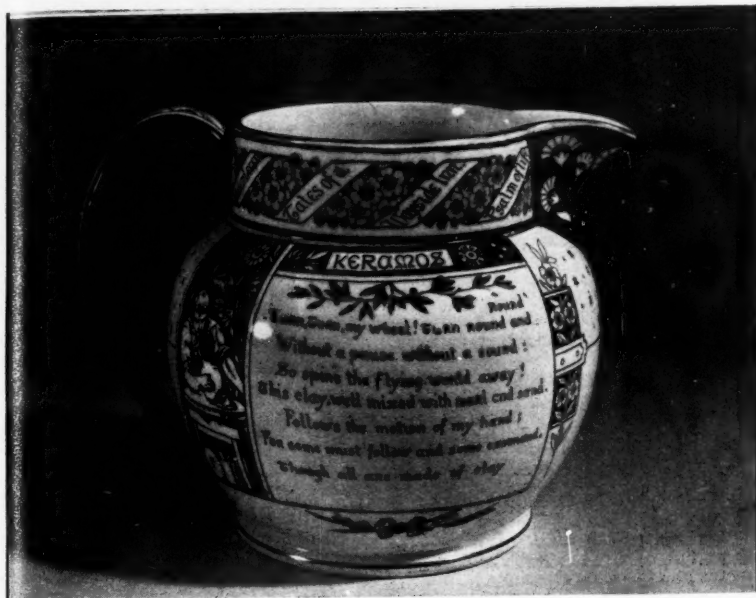
Many of these jugs must be stored away in obscurity, waiting to be discovered by the Wedgwood collector or collector of commemorative wares.

(CONTINUED ON NEXT PAGE)



Black transfer printed portrait of Longfellow at seventy-two years, from a photograph taken at Warren's in Boston in 1879, and engraved by one of the best engravers of London. Black stars and gold lines frame the portrait. The handle is brown, with a band of red and black designs. The jug is seven inches diameter, seven inches high, and holds more than two quarts.

(CONTINUED FROM PRECEDING PAGE)



The English hawthorne buds and flowers, a thorny shrub of the rose family, are used in pink and red on the collar of the jug. Stylized flowers and buds are used on the brown spout. Gold lines add beauty to the jug's decoration. The potter at his wheel and the lines from "Keramos" are black transfer printed.



The jug design was registered in England, August 18, 1880. Five thousand jugs were made and sold for five dollars each, to be delivered free of expense to any place in the U. S. Frank Leslie's Illustrated Newspaper advertised the jug with two pictures on January 22, 1881.

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2 Clear H. N. plates, 8 1/2", ea. \$3; clear Forget-Me-Not, 7", ea. \$3.  
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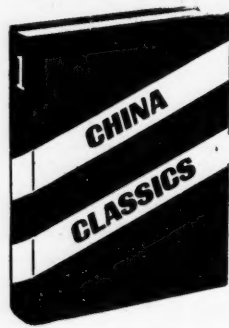
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# LAST YEAR'S CALENDARS

By VELMA E. FLETCHER

Have you ever felt a cold chill run up your spine, at the end of an old year when you would watch your mother or some other member of the family take the "Lovely Old Calendar Picture" down off of the wall to cast it into the attic with the rest of the Holiday "Tinsellecomies"—or see it go up in smoke in the incinerator?

Did you ever feel the urge to ask Mrs. Brown, "Would you mind if I just kept this OLD calendar—that is if you are going to destroy it?"

Well it's incidents like this that started our Aden W. Lowry, interior decorator, to start a hobby of collecting last year's calendar.

He says he collects these from homes where he papers or paints, but due to a little skit in HOBBIES in 49, fans all over the world have contributed to his hobby. For years he could tell where each calendar came from by the memory of the picture—but he has never tried to keep dates or any information on them.

Mr. Lowry keeps his yearly record of work on the Weather Prophet Calendar. He says he can go back any number of years to check on a job if necessary, but admitted he preferred the pretty calendar fronts of lithographed or silk screened. He has more than 2000 calendars to date just in the lithographed fronts, with duplicates of none. He has a huge collection of the beautiful bird, and sportsman calendars. Usually these were put out by "Wet States", and copies couldn't be obtained for a long

time due to the fact, Kansas was dry for so many years. But some of his good friends in "Wet States," saw to it that he got a calendar each year for his collection.

Mr. Lowry began collecting old calendars about 1922, and to date has one of the largest of its kind. He keeps a preferred 2000 in desk drawers to readily show you.

He is most sentimentally attached to the one which shows his courtship with his wife in 1927.

Interspersed among his calendar pictures are the real photographs of the old livery stable and stage coach of his home town, and near by towns, of the early 1900's and several of 1896, as well as old local land marks.

These calendars depict not only scenic views but feature almost any subject in which you might be interested. One of his most recent calendar fronts was sent to him by an ardent fan. It depicts Queen Mary's carpet. This carpet gained world recognition when it was presented by Her Majesty to the nation for sale as a contribution to the dollar export drive.

Mr. Lowry has all sorts of chances to turn his calendar collection into a money-making hobby. Many women have written him wanting to buy a calendar of the year they were born. He says he has the data on more women's ages since he started this hobby, and he is sure that women do not deny their ages.

One of the most outstanding me-

mories relative to his collection happened last spring. A Kansas boy, who had been a German Prisoner for such a long time, that he only could remember certain days like Mother's Day of 1943, or Valentines Day of 1944. This boy decided if any one could help him prove all of the questionnaire, he had to fill out in order to get his ration reimbursement Aden W. Lowry could. He needed calendars of the three years in question. Mr. Lowry was days locating the calendars but found every one of the three the boy needed, and it worked.

The showy calendars date back to 1886, and include pictures of noted persons, many places of interest in the United States, and several calendars of foreign places. There is one of the huge radio tower of Sedan, France, sent to him by a brother-in-law while serving with the U. S. Army during World War II. Each year a faithful fan sends him a beautiful calendar from Scotland. These are in album form, and they bear beautiful scenes of Scotland.

The Lowrys are quite active in all church work and civic affairs, in their home town of Sedan, Kansas. He is a member of the Chamber of Commerce, and has two sons-in-law who are employed by him, in the decorating business.

At Christmas time the Lowry yard is noted for its beautiful Christmas decorations. Each evergreen is decorated with two strings of colored lights each, making a total of sixty dollars worth of lighting decorations. One year he made a "Biblical Scene," of a Shepherd and his Flock, and won a prize on this. He made the mannikins, from a calendar picture.



In more recent years, the calendar is being used to express holiday wishes. In older years, a piece of glass sometimes carried good wishes.

## ANNOUNCEMENT EXTRAORDINARY CIRCUS WAGON PHOTOGRAPHS

This is the first offering of collection taken by W. C. Sommerville and C. J. Baker of the Baker & Lockwood Mfg. Co., "The Tent Show Builders" during the years 1900 to 1910:  
Ringling, Hagenback, Sells Photo, Gentry, 101 Ranch, Pawnee Bill, Campbell Bros., Norris & Rowe, Forepaw Sells, etc.

Close up parade shots showing wagons and horses. When the parade was in its prime. An unusual collection.

Send 5c for descriptive list.

J. W. BEGGS

7125 Park Road, Kansas City 3E, Mo.

JAX

## CURVED PICTURE FRAME WITH CURVED GLASS

Comes in Walnut, Mahogany, Blonde, Fruit Wood or Maple finish.  
5 x 7", \$12.50; 8 x 10", \$14.00; 9 x 11", \$16.00; 11 x 14", \$20.00; with light bulb and fixture attached to illuminate picture from below, add \$12.50. Ideal for displaying other items. Liberal dealer discount in quantities. Sent postpaid or C. O. D. Plus postal charges. 5c



NEMES — 2631 Lehmann Ct., Chicago 14, Ill.

## McKEARIN'S ANTIQUES

Hoosick Falls,

New York

## Special January Offers from Our Large and Varied Stock

| BLOWN GLASS |   |
|-------------|---|
| 30392       | Set 4 amethyst wines, drawn bowl and stem, quite possibly Sandwich. \$ 35.00  |
| 30415       | Pr. blown clear champagne, wide bowl, angular knob stem and flaring circular foot. Very fine. Each. 10.00   |
| 30353       | Hobnail pitcher, canny yellow with milk white hobs. Height 6 1/2", slight cooling check at top handle. 20.00  |
| 28511       | Handled jug, aquamarine. Globular body, applied handle and applied circular foot. Pattern molded with expanded ribbing. South Jersey. 40.00   |
| 29836       | Ohio handled jug, brilliant amber. Globular body, applied ribbed handle. 45.00  |
| MK7726      | Olive green small handled jug, milk white "rolled in" splashes. Nalissa. Very fine. 20.00   |
| 25026       | Rare olive green small powder horn. Attributed to Saratoga Mountain Glass Works. Length 6". 37.50   |
| 27841       | Whimsy in form of small Hunter's horn, pale, green. Length 5 1/2". 17.50  |
| GR-26       | Rare free-blown clear deep green pitcher. Globular body, broad cylindrical neck, flaring rim and pinched lip, applied circular foot and solid semi-ear shaped handle. Possibly South Jersey. Height 6 1/2". 75.00   |
| 12966A      | Small shallow bowl or dish. Pale green. Heavy folded rim, diameter about 4 1/2". Attributed to Keene Bottle Glass Factory. 17.50  |
| MK8397      | Similar dish, aquamarine. Diameter 4 1/2". Attributed to Lockport Glass Works. 17.50  |
| 21754       | Rare New York State vase, aquamarine. Globular body contracting to short flaring rim, cylindrical stem and flaring circular foot. Hgt. 7 1/2". Top diameter 3", diameter foot 3 1/2". 50.00   |
| 29841       | Very rare Ohio large flip glass, brilliant clear green. Pattern molded with expanded swirling ribbing. Height 5 1/2". top diameter 4 1/2". 100.00   |
| MK9053      | Very fine New York State footed bowl, light green, circular shape with heavy folded rim, applied circular foot. Height 3 1/2", top diameter 4 1/2", diameter foot 2 3/4". Possibly Redwood N. Y. Glass Works. 50.00   |
| SP-3        | Set of 6 blown wines, paneled bowl, faceted baluster stem. Height, 5 1/2", circa 1790. 40.00  |
| SP-3A       | Set of 6 early blown wines, round funnel bowl, inverted baluster stem. Circa 1780-1775. Height about 5 1/2". 45.00  |
| NY-36       | Midwestern bowl, brilliant golden amber, free-blown with heavy folded rim. Height 3 3/4", top diameter 5". 75.00  |
| 30111       | Sugar bowl and cover, orchid colored machine threaded. Possibly Sandwich. Circa 1875-1880. 30.00  |
| 30982       | Wine glass, conical bowl, thick cylindrical stem with white and red air twist, heavy circular foot. 15.00   |
| 24730       | Miniature rolling pin, aquamarine, length 5 1/2", Saratoga Mountain Glass. 12.00  |
| 29575       | Clear glass pattern-molded creamer, globular body, broad cylindrical neck, flaring slightly to rim with pinched lip, applied semi-ear shaped ribbed handle. Patterned in 16 rib mold. Height 3 3/4", top diameter 2 7/16", diameter base 2 1/2". greatest diameter body 3 5/16". Probably Midwestern. 37.50                 |
| 28769       | Small clear glass bank, ovoid shape with loop handle, body and handle decorated with ribbons of glass with quillings, applied foot, slightly scalloped fine diamond cross hatching on base of foot. Type usually referred to as Sandwich. Height about 4 1/2", greatest diameter body about 3", diameter foot 2 1/4". 65.00 |
| 28513       | Deep blue creamer, globular body, crimped foot, heavy ribbed handle. Tiny tip at base of handle has been broken and smoothed hence priced very low. Height 4 1/2". 35.00  |
| 5998N       | Vicil or Christmas light, clear glass, expanded oval pattern. 10.00   |
| 28062A      | Vicil or Christmas light, pale amber, expanded oval pattern. 25.00  |
| 15416       | Small whiskey tumbler, clear glass, expanded vertical ribbing. Height 2 1/2", top diameter 2 1/4". 10.00  |
| MK3203      | Cruet, pale greenish glass, oval body, tapering cylindrical neck slightly flaring to plain rim with tiny pinched lip, applied hollow semi-ear shaped handle. Height 5 1/2". 20.00   |
| 3703        | Dark amber small vase. Ovoid body tapering to cylindrical neck and flaring rim, hollow stem and circular foot drawn. Possibly Stoddard, N.H. or Connecticut. Height 5 1/2", top diameter 2 1/4", diameter foot 2 1/8". A very attractive individual piece from bottle glass. 35.00  |

|       |   |
|-------|---|
| 29509 | Midwestern possibly Pittsburgh area clear glass pitcher. Pear shape body, broad cylindrical neck flaring to tooled rim with pinched lip, applied hollow semi-ear shaped handle. Height 5 1/2", top diameter 3 1/4", diameter base 2 1/4". A beauty. 35.00 |
| 29893 | Pittsburgh area clear glass blown cruet with original hollow ball stopper. Pattern molded with 15 vertical ribs. Overall height about 8 1/2". 25.00   |

## BLOWN THREE-MOLD

|        |   |
|--------|---|
| MK3873 | Pr. olive green Sunburst quart decanters. Pattern GIII-19 Keene, Marlboro Street, Glass Works. Each Pr. pint five amber Sunburst decanters. Pattern GIII-16 Keene Marlboro Street, Glass Works. 50.00 |
| 30345  | Similar decanter in the rare clear olive green color. Keene Marlboro Street, Glass Works. Each. 45.00   |
| 30344  | Quart brilliant green carafe, pattern GI-29. Mt. Vernon N. Y. Glass Works. 100.00   |
| 29029  | Quart olive green Sunburst decanter. Pattern GIII-2 Type 1 Mt. Vernon N. Y. Glass Works. 50.00  |
| 20518  | None of the above decanters were made with glass stoppers. 50.00  |
| 26214  | Quart decanter, light olive green. Pattern GIII-29, long neck with colored lip. Possibly Keene, Marlboro Street, Glass Works. Very rare. 80.00  |
| 30262  | Quart decanter, brilliant peacock green with matching mushroom stopper. Pattern GII-28. A magnificent specimen and extremely rare color. 225.00   |
| 25116  | Quart pitcher, clear brilliant glass. Pattern GII-29, a perfect specimen. 90.00   |
| 29435  | Clear hat, Sunburst pattern GII-25. 20.00   |
| 25243  | Clear hat, pattern GIII-3. 20.00  |
| GR-92  | Tumbler, rare Baroque pattern GV-4. 35.00   |
| 26741  | Tumbler, rare Arch pattern GIV-3. 30.00   |
| 29774  | Peg lamp, pattern GII-18. 50.00   |
| 30281  | Large shallow bowl, heavy folded rim. Pattern GII-18, top diameter about 10", height 2 1/4". 125.00   |

We have a large and very fine stock of Blown Three-Mold Glass. Can quote prices of various pieces to any collectors who are interested.

## PRESSED TABLEWARES

|   |  |
|---|--|
| RIBBED BELLFLOWER   |  |
| Goblets, barrel shape, knob stem, rayed foot, each \$12.  |  |
| Champagnes, barrel shape bowl, knob stem, plain foot, each \$22.50.   |  |
| Small wines, straight sided bowl, rayed base, very fine, each \$20.   |  |
| Water pitcher \$37.50.  |  |
| Creamer double vine, \$25.  |  |
| Pair low compotes, fine rib, domed Bellflower foot, scallop and point rim, height 4 1/2", top diameter 7 1/2", each \$20. |  |
| Pair compotes or tall standard, hexagonal stem, circular foot. Height 8", top diameter 8 1/2", each \$25.                 |  |
| EARLY THUMBPRINT, PRICE ON APPLICATION  |  |
| Flip glass, perfect.  |  |
| Quart decanter, flanged lip, thumbprint stopper, extremely rare.  |  |
| Water pitcher, perfect.   |  |
| Water pitcher, globular body, applied circular foot. Extremely rare.  |  |
| Creamer, plain foot.  |  |
| Creamer, thumbprint foot, very rare.  |  |
| Flat covered bowl, scalloped rim, diameter about 7 1/2". Extremely rare.  |  |
| Footed butter dish with cover, scalloped rim, very rare.  |  |
| Footed butter dish with flanged rim.  |  |
| Tumble-up with bottle and tumbler. Rare. Plate, diameter about 8", extremely rare.  |  |
| Large cake plate, hexagonal stem, circular foot, top diameter 13" very rare.  |  |
| Caster set-mustard, shakers and cruet in holder, very rare.   |  |

|  |  |
|--|--|
| HORN OF PLENTY                         |  |
| Goblets, each \$12.50.                 |  |
| Champagnes or ice wines, each \$27.50. |  |
| Egg cups each \$10.                    |  |
| Pair celery vases, \$75.               |  |
| Creamer, \$35.                         |  |
| Honey dishes, each \$4.                |  |
| 4 1/2" Sauce dishes, each \$4.         |  |

## RIBBED IVY

|                            |  |
|----------------------------|--|
| Goblets, each \$8.         |  |
| Spoon holders, each \$5.   |  |
| Sauce dishes, each \$4.50. |  |
| Whiskies, each \$17.50.    |  |

## DIAMOND POINT

|                                       |  |
|---------------------------------------|--|
| Goblets, fine quality, each \$12.50.  |  |
| Large wines or champagnes, each \$16. |  |
| Small wines, each \$12.50.            |  |
| Tall ales, each \$20.                 |  |
| Claret, each \$20.                    |  |
| Spoon holders, each \$5.              |  |
| Egg cups, each \$12.                  |  |
| Pair celeries, \$35.                  |  |
| Sugar bowl and cover \$25.            |  |

## NEW ENGLAND PINEAPPLE

|   |  |
|---|--|
| Goblets, each \$8.                          |  |
| Spoon holder, \$5.                          |  |
| Tumbler, each \$15.                         |  |
| Egg cups, each \$7.                         |  |
| Creamer, perfect, no handle check, \$37.50. |  |
| Honey dishes, each \$5.                     |  |

## BULLSEYE WITH FLEUR DE LYS

|                             |  |
|-----------------------------|--|
| Goblets, each \$12.50.      |  |
| Sugar bowl and cover, \$30. |  |

## DIAMOND THUMBPRINT

|  |  |
|--|--|
| Water pitcher, very rare, \$90.                            |  |
| Celery, \$30.  |  |
| Pair one-half pint decanters, unusual bar lip, Rate, \$75. |  |

## EXCELSIOR

|                      |  |
|----------------------|--|
| Water pitcher, \$75. |  |
|----------------------|--|

## WILLOW OAK

|                                 |  |
|---------------------------------|--|
| Domest covered compote, \$15.   |  |
| Covered bowl, \$8.50.           |  |
| Cake plate, \$7.50.             |  |
| Cake plate on standard, \$8.50. |  |
| Water pitcher, \$6.50.          |  |
| Small compote, \$5.50.          |  |
| Small covered compote, \$12.50. |  |
| Spoon holder, \$3.50.           |  |

## CUP PLATES

|              |                                  |         |
|--------------|----------------------------------|---------|
| Rose No. 311 | Fiery opalescent, fine condition | \$12.50 |
| 37           | Fiery opalescent, fine condition | 40.00   |
| 332B         | Canary yellow                    | 37.50   |
| 287          | Peacock blue, small rim chip     | 35.00   |
| 89           | Fiery opalescent                 | 35.00   |
| 165          | Clear, rim chip                  | 10.00   |
| 272          | Opalescent                       | 12.50   |
| 85           | Opaque blue, rim chip            | 67.50   |
| 279          | Moonstone                        | 15.00   |
| 169B         | Moonstone                        | 10.00   |
| 330          | Cobalt blue                      | 25.00   |
| 531          | Yellow green                     | 75.00   |
| 656          | Clear                            | 30.00   |
| 637          | Clear                            | 80.00   |
| 654A         | Clear                            | 60.00   |
| 616A         | Clear                            | 10.00   |
| 665A         | Clear                            | 10.00   |
| 272          | Clear                            | 20.00   |
| 204          | Clear                            | 20.00   |
| 575          | Victoria                         | 15.00   |

## MISCELLANEOUS

|   |          |
|---|----------|
| Set of 10 fiery opalescent bureau knobs, 6 large ones, 4 small size   | \$ 65.00 |
| Sandwich lacy glass mustard pot and cover, Peacock Eye pattern  | 25.00    |
| Same in cobalt blue, no cover   | 45.00    |
| Rare Pittsburgh lacy glass 6" plate, sapphire blue, Varient Peacock Eye pattern. Very rare  | 80.00    |
| 6" Plate, bust and inscription "Washington George"  | 22.50    |
| Cup plate plaque with sulphide bust of Napoleon Diameter 3 1/4". Like Rose #842.  | 55.00    |
| Flask, ovoid shape with cylindrical neck, milk white with loopings of pint. Length 7 1/2". Possibly from the Pittsburgh area.   | 25.00    |
| Sandwich whiskey taster, translucent white  | 8.00     |
| Sandwich miniature lacy footed bowl, tiny rim chips.  | 12.50    |
| Another, tiny chip in glass   | 7.50     |
| Sandwich miniature lacy creamer   | 10.00    |
| Sandwich miniature lacy plate tiny rim chip   | 7.50     |
| Victoria 5 1/2" plate, R-825  | 60.00    |
| Star and Puntly spill holder, canary yellow   | 35.00    |
| Rare Pittsburgh clear dish, American eagle in center, scalloped rim. Diameter 4", height 1 1/2"   | 35.00    |
| Whale oil lamp, blown and cut foot with hexagonal stem and base, copper wheel floral engraving on font. Similar to No. 6, plate 194 American Glass.   | 75.00    |
| Pair Sandwich Tulip vases, canary yellow.   | 115.00   |
| The above listed items are merely examples selected from our very large and fine stock. We also have many choice items in the way of Burl Bowls of various sizes; English Earthenware and China; fine examples of early American Stoneware, Earthenware and china including several important items in Tucker China.                      |          |
| We also carry a fine stock of American Furniture. Just at the moment we have a magnificent Philadelphia Lowboy or dressing table, mahogany and in absolutely original condition. Not a single repair or restoration; a very fine Sheraton Wing Chair; a Magnificent Queen Anne Table, slightly oval and approximately 5 feet in diameter. |          |
| We will be glad to hear from anyone who is seriously interested in choice items in FURNITURE. However, do not expect to buy a \$2000.00 item for a few hundred dollars.   |          |

## HISTORICAL BOTTLES AND FLASKS

It is about four years since we have issued one of these nicely printed and comprehensive price lists which are of great interest and useful as a price and value guide to every dealer and collector. For two or three years the increasing scarcity of the better grade of historical flasks and bottles has made it difficult to issue such a list. The dispersal of a quite large and exceptionally fine collection which has been entrusted to us makes such a list possible. It is ready for mailing. Price \$1 to which will be credited against any order in amount of \$25.00 or over which can be filled from the list. We say which can be filled because the number of specimens available of many of the flasks is very limited; therefore a supplemental order is advisable.

(CONTINUED ON NEXT PAGE)

## McKEARIN'S ANTIQUES

Hoosick Falls, New York  
(CONTINUED FROM PRECEDING PAGE)

### TWO HUNDRED YEARS OF AMERICAN BLOWN GLASS

By Helen & George S. McKearin

The most superb and deluxe book yet to be published on this subject. Ten full page color plates illustrating nearly fifty rare pieces in color. One hundred and five full page black and white plates illustrating over three hundred outstanding pieces. Many illustrated for the first time. Seventy-five thousand words of text covering history of glass making in America. Nearly twenty thousand words in captions accompany plates giving full and definite details about pieces illustrated. An exceptional example of fine book-making. Price \$15.00 postpaid and insured. A few, very few copies of the special limited and autographed edition available at \$25.00. Only 500 copies of the limited edition were issued. ORDER YOUR COPY TODAY.

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The outstanding general book on this subject. Over 600 pages of text, about 2000 photographic illustrations and about 1000 line drawings. Also contains "The Bottle Charts" illustrating and describing in detail nearly four hundred of the American Historical Flasks and Bottles. Price \$6.95 prepaid and insured.

## MRS. GEORGE L. BEARE

210 E. Adams St., Sandusky, Ohio

PAIR BURMESE VASES, dull finish, deep color, 6 1/2" high, slender body, long neck, graceful shape \$85.00  
BURMESE HANGING BOUQUET PLATE, dull finish, deep color, 10 1/2" diam., bouquet of miniature straw flowers attached 40.00  
NEW ENGLAND PEACHBLOW creamer & sugar, dull finish, deepest color w. stripes. Write AGAFA salt shaker, deepest color. Write POMONA creamer, 4 1/2" high, best type. 25.00  
BLUE MOUTH OF PEARL. Sailing water pitcher, bulbous, square mouth, diamond quilted, applied amber reeded handle. Write AM. EIT HOLLY oval relish, 7 1/2 x 4 1/2" 25.00  
FINDLAY, Ohio silver inlay creamer. Write PURPLE SLANDER pitcher, 9" high, hand through center with Open Rose pattern. 25.00  
CRANBERRY Mary Gregory mug, clear applied handle, boy 14.00  
GALLE cameo case, maroon cutting on green background 22.50  
PARIAN hand holding shell 18.00  
ROSETTE 9" cake plate, Lee 106 4.25  
RIBBED OPAL toothpick holder 4.50  
OPAL HOUSINGAIL 6.50  
NO REPRODUCTIONS — SHIPPING EXTRA  
STAMP, PLEASE Jac

## WELLESLEY ANTIQUE SHOP

34 Church Street, Wellesley 81, Mass.

KENTUCKY, Viet. Pl. 39: cruet, matching stopper. \$5; tumbler, \$1.50; 4 footed saucers, 4 1/2", ea. \$3.75; 1 same 3 1/2", \$4.50; 1 green saucer, 3 1/2", \$1.50.  
TEXAS, Viet. Pl. 27: goblet, \$8.50; open compote, 8 1/2", \$8.75; low footed piece, 3" wide, 2 1/2" high, gold flash rim, \$2.00.  
PANELLER DAINY: tumbler, \$12.50; cov. sugar, \$8.50; cov. butter \$12.50; water pitcher, \$15.  
JEWEL with DEWDROP wine, \$6.50.  
CROWFOOT: cov. butter, \$9.50; open sugar, \$5; 2 open compotes: 7" wide x 6 1/2" high, \$6.50; 8" wide x 7 1/2" high, \$7.50.  
KOROMO goblet, \$4.50.  
SCARAB goblet \$1.50.  
HONOLULU goblet, \$7.50.  
BABY ALMOND THUMBPRINT goblet, 3 rows, \$3.  
FISTUSCALE milk pitcher, 7 1/2" high, \$8.50.  
DEER & DOE 1 1/2" of Valley goblet, \$8.50.  
5 BRIDLE ROSETTE wines, flared, ea. \$2.50. Jac

## THE BRISCOE'S

Fruitland Park, Florida  
COLLECTOR'S ITEMS

FRENCH Baccarat black goblet \$30.00  
PURPLE-SIAG 4 1/2" vase, scalloped flared top 12.50  
CRANBERRY cruet, clear handle, T.P. & Leaf 22.50  
GREEN cruet, gold and white enamel dec. 17.50  
BOTTLEMAN "Doe" tumbler, cranberry top, amber bottom 15.00  
CRANBERRY Colnspot tumbler 12.50  
BLUE 3-Panel tumbler 8.00  
AMBER Fleur-de-lis tumbler 6.50  
VIOLET decorated Limoges chop plate 15.00  
PICTURED GREEN 3-piece dresser set 25.00  
ENGLISH Spring teapot, minor spout flake, age crack 1" in. lid 15.00  
Transportation Extra — Stamp for Reply, Please Jac

## 100th Anniversary of London's Crystal Palace Exhibition

The picturesque bric-a-brac world of mid-Victorian England — a world of neo-Gothic bird cages and intellectual curiosity, of unyielding furniture and humanistic idealism — is sitting for its portrait in the print galleries of The Metropolitan Museum of Art.

There, assembled on the occasion of the centennial year of the Crystal Palace Exhibition — first great international fair — are prints, paintings, and decorative objects of the fair and the times. Many, such as two paintings by Sir Edwin Landseer, were lent to the Museum for this show, while others come from its collections. Considered together, they form a graphic picture, sometimes charming and amusing, occasionally downright alarming, of life as our great-grandparents knew it here and in England.

The Crystal Palace show will close February 17.

The palace itself, a vast Brooding-nagian greenhouse wherein were consummated the nuptials of industry and art, is amply represented in contemporary photographs, prints — and with apologies to today's Broadway — a peep show. The last, a paper memento of which thousands were borne from the exhibition by acquisitive young hands, was designed to give visitors, in after years, a nostalgic peek into the palace's interior. It has been lent to the Metropolitan by Cooper Union Museum.

In much the same way, a visitor to the Crystal Palace exhibit may take a nostalgic peek into that fascinating melange of prudery and progress that was the Victorian mind. For instance, there is Hiram Powers' statue of *California*, executed in the same style as his *Greek Slave* and clothing, as it did, a state of alabaster dishabille with a lock of the most intense chastity. It is hard to understand, a century later, why it so titillated and shocked the popular mind.

"The greatest and most lasting influence of the Great Exhibition of 1851," according to Edward Fenton of the Department of Prints who arranged the show at the Museum, "was its serving to crystalize, literally as well as figuratively, the future relationship between art and industry."

When the exhibition ended, its commissioners were appointed "as a permanent body to apply the surplus funds . . . in promoting the knowledge of science and art and their application in productive industry." Their influence is felt even today. On a part of the site which they bought stands the Victoria and Albert Museum, the first large museum to consist of objects bought specifically for public use. It houses, among the world's greatest collection of decorative arts, the objects which

the queen and the Prince Consort purchased from the Crystal Palace.

Its policy changed the direction of museums everywhere, and it is largely owing to its leadership that museums today no longer exist in vacuums. They realize their importance to modern manufacturers. The Metropolitan Museum's Costume Institute is a notable example of the way a museum can serve as a direct working link with the world of contemporary design and industry.

It was Prince Albert, Consort of Queen Victoria, whose patronage gave the fair this direction. The Queen and Prince Consort are represented in several paintings and prints, one of the most charming of which is John H. Walker's *Victoria and Albert Riding in Windsor Park*. There is, in their bearing, something placid and solemn and tinged with kindness that seems to epitomize the era over which they presided.

Probably more familiar to most Americans, in whose homes it used to hang — via prints — by the millions, is the work of Sir Edwin Landseer. Two of his paintings, *A Lord and Lady of the Chase* and *The Honeymoon*, are on display through the courtesy of Mrs. M. Hartley Dodge. Originals of Sir Edwin's work are rare in this country. His secure place in the British heart has caused a national reluctance to part with anything he painted. Several Landseers are among more than fifty prints in the show. Their excellence derives equally from the skill of the engravers and the fact that many artists of the period, with at least one eye cocked at the ascendant star of middle-class art, painted pictures that might be effectively copied into prints.

A part of America's contribution to the exhibition within "the Palace made o' windows," to use Mr. Thackeray's expression, is pictured in one contemporary engraving. Side by side, a display of vulcanized rubber boots and Hiram Powers' *Slave Girl* — a typically American juxtaposition, some of the more than six million visitors may have added — beguile a group of bustled, bonnetted, and top-hatted citizens.

## MRS. ISABELLE A. GROOT

1455 Glenwood Blvd., Schenectady 8, N. Y.  
Miniature silver coach & driver, Dutch, 18th century, hall-marred \$25.00  
Currier & Ives, "Pet of the Family," Christmas Morning, girl with doll, original red and gold frame 10.00  
Pair 7" Student shades, white, old, each 3.50  
5 Amber champagne glasses, vintage etched, 1 chipped, all 15.00  
Primitive wood grain shovel, large, 1 piece 4.50  
Iron cookie mold, flowers and fruit 3.50  
Scrap book, over 300 items, cards, cut-outs, etc. 6.00

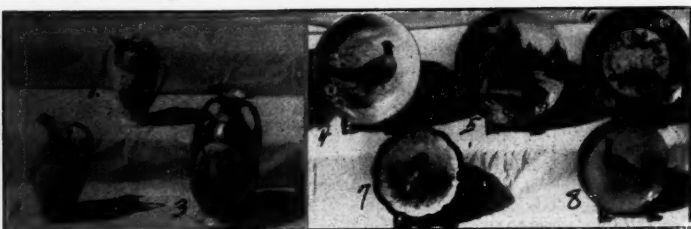
Transportation Extra — Stamp for Reply, Please Jac

## MAYME H. BIGNEY

1022 N. Main St., Brockton 20, Mass.  
Cranberry creamer, clear applied feet and handle, nice 13.00  
Honey amber I.V.T.P. cruet, sapphire blue handle and stopper 18.00  
Occupational shaving mug, telegraph machine, nice condition 15.00  
Masonic Lodge shaving mug, excellent condition 10.00  
Red to clear overlay bowl, 2 1/2" high, 5" diam., gold dec. 22.00  
Royal Worcester min. creamer, gold & rose dec. 12.50 Jac



**STELLA L. SHREVE**  
**2043 No. Douglas Avenue, Springfield 1, Missouri**



No. 1, 9" TALL COFFEE SERVER OR CHOCOLATE POT, very fine porc., Austrian marked, large reserves with colorful, exotic topped-knot birds. Deep Dubarry rose luster on the upper third of body, smaller bird medallions, butterflies in brilliant colors scattered over the rest of body. Gold filigree bands separate the two colors. \$15.

Nos. 2 & 3, LARGE, IMPRESSIVE MANTEL PIECES OF MARKED "BEEHIVE" WARE; the blue mark under glaze, NO WORDING! Circa 1744 to 1784. Background colors of maroon, and jade-green luster large circular reserves for the Angelica Kauffmann signed, classical scenes. No. 2 is a 16 1/2" tall, oval shaped body, 5 1/2" through, proof as are these pieces listed, \$85. No. 3, a large two handled urn, 13 1/2" tall, 7" diameter of body, medallion scenes, alone is 66 1/2". "The Three Graces, with Cupid," lovely all gold handles that show the purple lustre through where much wear, one of the finest. \$95.

Nos. 4, 7 & 8, MORE OUTSTANDING LOVELY GAME PLATES, which many have bought, more have been too late in obtaining. Order early and by air-mail, PLEASE! No. 4, a beautiful 12 1/2" plaque, Limoges, France marked, pierced for hanging, \$35. No. 5, a beautiful 13" Majolica, German mark, colors beautiful, mill, blue water and forest. \$45. No. 6, 13" deep blue, bordered plaque, marked Crossed Swords, Crown and words, Rosenthal, porcelain, large CREAM ROSES highlighted in white enamel, yellow in centers, smaller reserves of matching roses, framed in gold scrolls, one of the handsomest I have ever offered, \$35. No. 7, deep gold bordered, 10" plaque, in Bavarian porcelain, pierced for hanging, Grouse in natural

colors, dense foliage around, \$18.50. No. 8, 10 1/2" Coronet, Crown, France marked, signed by Coudrel on front, beautiful natural looking, Chinese Pheasant Cock, \$25.

Many others not as yet photographed. Stamp will bring complete listing.

**END OF YEAR — BARGAINS**

Small size, Irish Belleek, marked, 4" creamer and open sugar, footed, 3 1/4" diameter, purple slag, British, registry marked, beautifully marbled, impressed, set \$14; scrolls in both cup & saucer, \$15; also vase type toothpick holder, r.n.s. on side, lovely markings, 2" square top, \$6.

TEAPOTS (3): 1 Haviland with wide gold bands, square with milled corners, 7" tall, 4 1/2 x 3 1/2" body, gold knob finial, beautiful, \$10. Flat sided, round MAJOLICA teapot, embossed bird on limb, surrounded by pink APPLE-blossoms on the two flat sides; rounded part of body is in a chocolate brown, with cream spout, finial on flower base, cream handle, 5" through wide part of body, 3" the narrow way, stands on curved feet, LOVELY, \$12. The 3rd teapot, smaller size in GAUDY DUTCH trim, (black, gold & mandarin red), all outlined in gold, flat topped, with strap handle, 6 1/2" from lip to handle, 5" tall, \$22.

3 RAIRIE handleless Tea Leaf coffee c/s, panelled, Shaw, Ironstone marked, all \$28.

CARAMEL SLAG 8 1/2" tall covered cookie jar, with 7 1/2" plate, Cactus pattern, made at Greentown, Inc shown Belknap's Plate 276, set complete, \$18.50.

BLUE MILK GLASS covered creamer, square oblong, 5" tall, Plate 153, Millard's, lower, L. H., \$6.50.

**Out of the Scrapbook**

(Continued from Page 61)

**Color Printed Pictures on Staffordshire Pottery**

By H. G. CLARKE

in the Bazaar, Exchange & Mart

To fix the date of the origin of printing on pottery one has to go back when, about 1757, transfer printing on ware, from copper plates in one colour, was first employed at Liverpool; but this was transferred on to the surface of the glaze, and not under it, as in our pot lids.

Mr. John Sadler, a printer of Liverpool, was the inventor of printing on pottery from copper plates, in conjunction with a fellow printer, Mr. Guy Green. The story goes that the origin of this method occurred to Sadler when noticing some children sticking some waste prints on pieces of broken china which they had obtained from a neighbouring pottery.

In 1756 it was proposed that a patent should be applied for, but this was never proceeded with. The invention was the application to glaze earthenware of prints from engraved metal plates, the colour remaining on the surface after the paper was removed, when the pottery was passed through a muffle, or enamelling kiln, to fix the colours. At the same time, that is in 1756, a discovery that produced the same result was made at Worcester, and it is proved that by 1757 the art, as practised at Worcester, had reached a state bordering on perfection; but it was not till 1775 that the art was practised in Staffordshire by William Adams, of Cobridge.

It is, therefore, apparent that the middle of the 18th century saw the birth of the process of transfer printing from copper plates in one colour only, and this process in one colour

**Books You Live With!**

Be sure to take advantage of this unusual offer while these two valuable reference books are still available. Don't be sorry too late! They will not be reprinted.

**SANDWICH GLASS.** Seventh Edition. Revised 1947. 620 pages, 228 handsome photographic plates picturing all types of Sandwich glass, including every known lacy pattern. The romantic history of this early factory is based on a complete set of company records. *New York Herald Tribune* review stated, "This book is a collector's gem." No library is complete without it. Original price, \$10.00. Price now, \$5.95, plus postage. Net \$6.16.

**AMERICAN GLASS CUP PLATES.** 445 pages, 131 photographic plates clearly illustrating all known cup plates, both historical and conventional, together with text relating historical and technical details. The first and only complete book on the subject, it contains all important information so necessary to collectors and students, such as origin, size, color range and degree of rarity. While the remaining copies last, \$5.95, plus postage. Net \$6.16.

ORDER DIRECT:

**RUTH WEBB LEE — NORTHBORO, MASS.**

**BREEZE HILL ANTIQUES**

We match china—what do you need for your set? We buy china—what do you have for sale? We want to buy white Eason, Silver Autumn Leaf, Clover Leaf, Apple Blossom, Alsace, Eden, Chanson, Ganga, Miramar and Norma in Haviland; Azelea in Noritake and Eton 4251, Rosedale 2753, and Songbird in Bavarian.

WHITE NEEDS

2511 Grinstead Drive, Louisville 6, Ky. de

**ORIGINAL PAINTINGS ON GLASS**

A Gift with a Christmas theme after old Santos Framed — \$10.00

MAIDÉ NUNN

Box #946, Los Alamos, New Mexico m25c

**New Arrivals from Europe of fine, old, selective pieces**

BALABAN GALLERIES - Mrs. H. Langer

77 East Van Buren, Chicago 5, Illinois

Tel. Wabash 2-9573

continued well into the early part of the 19th century.

During the many years which Baxter worked his colour printing process he had many apprentices to learn his craft, and in one, in particular, we are interested—Alfred Reynolds—for it was he who, after being in business on his own account as a colour printer in London, migrated to the potteries.

He took his experience of color printing to the well-known pottery firm of Mintons, famous for their tiles. This was also in 1849.

It is a natural assumption for us to make that Reynolds would soon become friendly to the small band of pottery engravers of that time, the foremost of which was one Jesse Austin, an able water-colour artist as well as copperplate engraver. The principal pottery firms making these pots at this period was that of "Pratts of Fenton," with whom as their engraver and artist was Jesse Austin.

At first, the lids or covers of these pots were only printed in one colour, like all previous transfer printing on pottery to this period, the colour used was black, predominance being given to the purveyor's name, contents, etc., with a small country scene as decoration.

This now takes us to the year 1849, or the advent of Reynolds, Baxter's pupil, into the pottery district, and the conclusion is almost irresistible that Jesse Austin obtained his idea of adopting Baxter's printing process to the cover of these pots, the details of which he would have learned from Reynolds.

Another significant fact should here be noted. Reynolds, whilst in business in London, had ingeniously avoided an infringement of Baxter's patent by printing from their colour blocks first, and superimposing their outline, or foundation, plate last. This was exactly the method employed by Austin.

Prior to now, all I have said has only dealt with the pottery firms of Pratts of Fenton, and the production of their wares with colour printed pictures. Unlike George Baxter, they had no patent rights to stop other pottery firms from using their method of printing. You can imagine it would not be long before others would be trying to obtain the knowledge of how these pictures were done.

That this knowledge soon spread is apparent, for my researches have established that no fewer than eight other manufacturers produced ware and, in several cases, pot lids with superimposed colour-printed pictures equal in every respect to those of Pratt and Austin.

G. H. Gibson ascribed 85 subjects to the firm of T. and J. Mayer, of Longport. He based his argument on the numbers, under the glaze, on the inner side of the lid. From information given me from most reliable pottery sources, these numbers have nothing whatsoever to do with the pictures, but are the potters' or workmen's "piece" marks.

The lids "Summer" and "Winter" were not produced by T. and J. Mayer, but by Messrs. Bates, Elliott and Co., on June 1, 1874. This is verified by the registration mark, which appears on the inner side of the lids, and the authentic entry confirms the dates and name of the makers of these and all other registered pieces.

That some of the 85 subjects mentioned in *The Bazaar* were produced by T. and J. Mayer is correct, but the bulk were produced by Mayer, Elliott and Co., and Bates, Elliott and Co.

The lid, "The Parish Beadle," which bears the names of Thomas Jackson and J. A. (Jesse Austin), was registered by Thomas Jackson, an artist, of Strangeways, Manchester, on July 1, 1852, and not as one would think by the manufacturers.

### Grand Dame — In and Out of Her Cups

By EDAN WRIGHT  
in the *Chicago Daily News*

Up until the time the old Grand Dame silver decided to eschew her tipping habits and turn dainty, British and Irish domestic silver, like the study of English glass, shows a predominance of vessels connected with the drinking ceremony.

That humanness we look for in our acquaintances, that has been the keynote of most of the recent works on historical characters, the humanness that made Rupert Hughes' "George Washington" more a man and less the textbook paragon, has come to be sought even in the handicraft of cabinet-makers and silversmiths. It is the recognition that there is something more to an object apart from the appreciation of its beauty in style or workmanship.

Edward Wenham in his "Domestic Silver of Great Britain and Ireland," published by Oxford University Press, New York, has made just such a human document of silver, a work for the "Younger School of Collectors" who need and desire the stimulation no museum catalogue can give them. It has a secondary justification, if that is necessary, in that much British and Irish silver work in the last ten years has found its way over here. But it is no primer, for there are a detailed and intelligently workable sections on the marks of English silver, recent auction prices, and a list of plates totalling ninety-five.

By the thirteenth century English silversmiths had so developed their art it had well-grounded traditions of its own. In the houses of the nobles, where silver was in general use, the table was set with numerous drinking cups, heavy basins and ewers, ceremonial salts and large chargers and plates. Even the common people were particular about their drinking vessels, though they could not have them of silver, the custom later was to preserve cash for the personal use of one individual.

As the last half of the sixteenth century got under way there was still more domestic silver, including many articles, previously unknown. And since it had become popular to dispose of one's enemy by poison wine, the drinking cups had bowls of crystal or glass, the theory being that the crystal would cloud or the glass crack if the beverage contained poison. They perhaps went on believing it until so many "died in their cups" that the fallacy became self-evident.

With the early seventeenth century came silver forks. The people didn't have to wash their hands at the table, so ewers and basins declined to appear later in the daintier finger bowl. Much of the domestic plate was melted up to provide bullion during the Civil War days of the first half of the century and the commonwealth due to the puritan dislike of any signs of luxury. But they went on drinking in the commonwealth, though out of the black-jacks made of leather and mounted with a silver lip band.

oOo

The restoration of the monarchy in 1660 was marked by an abundance of showy silver work, carrying up to the William and Mary days. The Spanish-Americans poured silver into Europe after 1670, and there seemed to be no limit to the use of the metal. It appeared not only on the table and for drinking vessels but was applied to mirror frames, tables, chairs, stools and fire dogs.

We gradually emerge, still drinking, only out of two-handled cups, due to popularity of racing into the period of the "Britannia" silver, reigning up to 1720, and perhaps the most popular with collectors. It is the earliest time when articles were plentiful and most of these are adapted to practical modern use, and have the extra appeal of simplicity. The latter factor was due to the reduction of the amount of alloy and the enforcement of a higher content of silver to stop the craftsmen from melting up the coin of the realm when silver got short. With the softer metal, then, it was useless to bother to put on lot of ornament when it would wear down in a short time.

oOo

When the rococo style came in silver, like furniture, took on some shells, flowers, scrolls, but in the first days the English silversmiths followed French styles, without going into effusions over it. These were the days of the pierced cake and sweetmeat baskets. Here the Grand Dame, if she tipped at all, did it daintily out of decanters mounted on silver stands.

Classicism of the late Georgian period, as typified by the versatile brothers Adam, architects, furniture and even silver designers, was her ultimate undoing. There were too many interesting coffee pots and tea urns.

And it was now too, that everything was concentrated on the table,

(CONTINUED ON PAGE 92)

**HOBBY HOUSE**  
Antiques  
ILA FLANDERS  
17 Pleasant Street,  
South Natick,  
Massachusetts

**ROSE MEDALLION**

CUPS & SAUCERS: 6 tea size, each \$3.50; 8 demi-tasse, each \$3; 8 bouillon, each \$2.50.  
PLATES: 2 9½" each \$3.75; 8 7¼", each \$2.75.  
SALT & PEPPER, \$6.50, \$15.  
DIAMOND-SHAPED, scalloped covered vegetable, 11½x9½" deep, \$22.50.  
OHLONG cov. vegetable, 9x7½x2½" deep, \$18.50.  
BOWL, 5½" diameter, 2½" deep, \$6.50.  
INTERESTING shape candy dish, 7x5", 1¼" deep \$6.50.  
5 RICE BOWLS with plates, covers, and matching china spoons, each set \$7.50.  
LIGHT BLUE CANTON teapot, \$15.  
DARK BLUE CANTON platters in various sizes.

Satisfaction guaranteed. Write "wants."  
Will mail (please enclose sufficient postage) or send Express Collect. jac

**GRUNEWALD'S ANTIQUES**  
604 North Wisconsin St., Elkhorn, Wis.

1. LARGE COLLECTION OF GREEN AND PURPLE AMETHYST CROESUS. WRITE FOR LIST
2. LION'S LEG: blue water pitcher, \$24.50; blue salt shaker, \$6.75.
3. GREEN HERRINGBONE: plate, 9½", \$12.50; cruet, \$21.50; water pitcher, \$9.50.
4. HORSESHOE: 10 footed saucers, ea. \$3; 8 flat saucers, ea. \$3.50.
5. CLEAR FEATHER: 2 goblets, ea. \$7.50; 3 footed saucers, ea. \$2.75.
6. DAKOTA (BABY THUMBPRINT) etched 5 goblets, ea. \$7.50.
7. CURRIER & IVES: 4 goblets, ea. \$4.75.
8. RUBY THUMBPRINT Bulbous water pitcher, \$24.50.
9. VASELINE D. & B. water pitcher and 6 tumblers, Lee Plate 169, set \$55.
10. CRANBERRY OPALESCENT Hobnail berry bowl, 8" width, \$24.50.
11. CUT LOG butter, \$6; sugar, \$7.50; creamer, \$4.50; spooner, \$2.50.
12. ROSE IN SNOW plate, 9½", \$12.50.
13. GREEN FLEUR-DE-LIS & TASSEL small footed compote, 5½", \$7.50; 2 plates, 8½", ea. \$5.50; relish dish, 5½x8½" \$6; 2 water pitchers, ea. \$6.75.

WRITE WANTS — SHIPPING EXTRA  
STAMP PLEASE jac

*The Covered Wagon*  
Post Office Box 270,  
Galesburg, Illinois

**COLORLED GLASS:** Amber Daisy & Button, Panelled flaring 11" fruit compote, high standard, Lee 169, \$22.50; amber Daisy & Button slipper, marked "D. Sollers & Co., Fine Shoes, Patd. Oct. '89", \$6; Inverted Thumbprint salt & pepper shakers, pewter tops, one blue, one green, each \$7.50; green Rayed Target cup plates; Ruby Thumbprint toothpick holder, \$6.  
**CLEAR PATTERN GLASS:** Canadian honey dish, 3¼", \$4; Crystal Wedding 8" compote base, \$8.50; Egyptian, small collection; Emblem 7¼" lamp, blown font, brass standard, marble base, \$17.50; Hobnail, fan top, 6" sweetmeat, \$6.50; Horseshoe 9" cakestand, \$11; Horseshoe 8" compote base, \$3; Moon & Star 8" footed bowl, \$9; Pointed Jewel tankard creamer and tumbler, each \$4.50; Sprig footed saucers, 3", each \$3.50; Tulip celery vase, Lee 50, \$6.  
**DOUBLE INKWELL:** swirled all crystal covered wells in embossed iron stand.  
**PATTERN GLASS COVERS:** Bellflower, 6", single vine, fine rib, flint; Cross Bar & Pinecut, 8" square; Daisy & Button with Oval Medallion, 7"; Dewdrop in Point, 6"; Frosted Leaf, 5½", flint; Pointed Jewel, 6¼"; Thumbprint, 7", flint; Willow Oak, 7". Other covers.  
**CHINA:** Unusual pieces in Moss Rose Haviland, gold trim. Other Haviland. Game plaques, 13" Deer; 9" pair, Gunner and Wild Ducks. More game china. Moose Head creamer, Austria, \$3.75; Miscellaneous china, reasonable.  
**IRONSTONE:** J. & C. Meakin 9" plates, 1909, 6, each \$1.75; Meakin large mug, \$3; round creamer, \$3.75; Wheat handleless cup, \$4; Luster Tea Leaf square creamer, open handled bread plate, handleless cup and saucer. Many pieces of choice Tea Leaf.

Please Write Wants  
Satisfaction, or Your Money Back jac

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PLEASE MAKE OFFER ON FOLLOWING COLLECTOR'S ITEMS

- 6 "LOWESTOFT" ORIENTAL PORCELAIN 9" PLATES, pearl gray with border brown seashells; center, raised porcelain flowers; Lotus, iris in colors enclosed in smaller ring matching border. Circa 1760.
- GEORGE WASHINGTON PINT FLASK: pale aquamarine, bust captioned "General Washington"; reverse eagle perched on oval with initials "T.W.D."
- "BERKSHIRE BITTERS" BOTTLE in form of pig, 10" long, 4" high, dark brown; reverse "Amann & Co. Cincinnati, O."
- CARRIE NATIOS 9" high bottle, patent No. on bottom.
- "HIGHLAND BITTERS AND SCOTCH TONIC" 10" high brown bottle; 1½ pint capacity.
- OLD BLOWN GLASS aquamarine 10" bottle; 20 oz. capacity.
- OLD BLOWN GLASS aquamarine 7" bottle, ½ pint capacity.
- BEAUTIFUL HEAVY CUT GLASS BOWL, signed "Fry", 7" diam, 4" high, resonant ring, \$25.00
- 12½" ROSENTHAL ROUND CHINA TRAY, light ivory to green with deep large pink roses, and buds, 18.00
- 20" CHINESE VASE, heavily incrustated typical Oriental scenes in beautifully blended colors, urn shaped, with handles and based on 5" teakwood stand, 35.00 jac

**A. C. RICHARDS**  
9-11 E. Emerson St.,  
Melrose 76, Massachusetts

- SET 6 CANTON ROSE MEDALLION dinner plates, diam. 9½" \$38.50  
SET 6 CLEAR DAISY & BUTTON Clover Leaf saucers, Each, 1.50  
GOBLET Loop & Dart with Diamond orn, diam. 4½", Each, 3.50  
3 LACY SANDWICH saucers, Oak Leaf, diam. 4½", Each, 3.50  
PANELLED THISTLE round dish, diam. 6½", 3.50  
SET 4 BRILLIANT CUT glass finger bowls, Each, 4.50  
PITCHER, Delft coloring, windmill, hgt. 5½", 4.50  
BLUE & WHITE DELFT pitcher, sailboat, Germany, 4.00  
FINE TOBACCO JAR, Doulton Lambeth, Eng. Lovely design in brown, blue, green & yellow, 7.50  
BISQUE BABY BOOTY, raised cord & tassel, LIGHT BLUE, 3.50  
BLUE STAFFORDSHIRE Historical plate, "Waltham Watch Factory", R. & M. fruit & floral border, diam. 10", 5.00  
BLUE & WHITE Historical plate, "John Alden & Frisbie" Copeland spode, floral border, diam. 10¼", 4.50 jac

**JOHN D. RODEHAVER** - Walhonding, Ohio

1. Moon & Star water pitcher, perfect cond., \$17.50
  2. Lion tall compote, 8", Lee P. 93, 3-2, single head finial, 17.50
  3. Lion oval compote, 9", Lee P. 93-1, 14.00
  4. Lion oval compote, 8", same, 12.00
  5. Lion oval compote, 8", open, same, 7.50
  6. Lion sugar bowl, Lee P. 93, 1-2, 10.00
  7. Lion spooner, Lee P. 93, 2-2, 5.00
  8. 6 Lion pieces as a lot, 60.00
- Everything Authentic — Satisfaction Guaranteed jac

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33 Revere Street, Beacon Hill, Boston, Mass.

- 4-Piece table set, Panelled Wheat, milk glass, ringed waist, \$50.00
- 4 Hamilton goblets, ea. 6.00
- 4 N. E. Pineapple Lady goblets, ea. 9.00
- Bellflower water pitcher, 30.00
- 2 Cable celeries, ea. 20.00
- 4 Swirl goblets, ea. 6.00
- 6 Horseshoe knob stem goblets, ea. 6.00
- Amber Willow Oak goblet, 6.50
- Blackberry M. G. covered sugar, 16.00
- Blackberry M. G. creamer, 14.00
- 6 Round D. & B. butter cups, ea. 1.50
- Moon & Star covered compote, 7" diam., stars around base, 18.00 jac

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- CLASSIC celery vase, open feet, \$18.50  
RUBY THUMBPRINT cup and saucer, 12.50  
COLORADO toothpick holder, emerald green, 4.50  
FESTOON: creamer, \$4.50; finger bowl, \$7.50; tumbler, 3.50  
6 FINECUT plates, 7¼" diam., ea. 4.50  
CUBE & FAN: covered jam jar, \$6.50; 2 plates; 7¼" diam., ea. 3.50  
AMBER WILLOW OAK creamer, 8.50  
PRISCILLA open compote, 6" h. x 9" diam., 9.50  
BEADED GRAPE MEDALLION water pitcher, applied handle, 20.00  
4 OPEN ROSE egg cups, ea. 5.50  
BLUE HOBNAIL: 2 wines ea., \$8.50; finger bowl, T.P. base, 8.75  
ANTHEMION water pitcher, 5.00  
COMPACT: goblet, \$6.50; 4 tumblers, ea. 5.00  
VASELINE MAPLE LEAF creamer, 12.50  
CURRIER & IVES water pitcher, 9.50  
FLUME: creamer, \$6.50; covered butter, \$8.75; celery, \$2.00; covered sugar, \$5.50; spooner, 4.50  
PALMETTE: 3 tumblers ea., \$7.50; 2 celery vases, ea. 6.75  
6 PANELLED JEWELS goblets, ea. 3.50  
VASELINE DAISY & BUTTON oval platter, open handles, 12.50  
BROKEN COLUMN: creamer, \$8.50; covered sugar, \$12.00; cruet, original stopper, \$8.50; spooner, 4.50  
2 POMONA tumblers, 8.50  
2 HEARTS OF LOCH LAVEN goblets, ea. 4.50  
4 HONEYCOMB egg cups, 4 rows, flint, ea. 3.50  
WHEAT & BARLEY: 3 tumblers ea., \$5.00; covered butter, \$6.50; 2 plates, 7" diam., ea. \$4.75; jelly compote, \$5.50  
LEAF & DART: footed salt, \$5.00; celery vase, 6.50  
2 POPCORN goblets, with Ears, ea. 9.00  
FISHSCALE: 3 goblets ea. 6.50; cakeset, 8.50  
diam. \$6.50; covered butter, \$6.50; water pitcher, 8.50  
FROSTED ACTRESS: water pitcher, \$45.00; 4 footed saucers, 4" ea. 8.50  
2 POMONA tumblers, quilted, with cornflower decoration, ea. 5.50  
JEWEL WITH DEWDROP: celery vase, \$7.50; 3 saucers, 4½" diam. ea. 2.75  
PRINCESS FEATHER: spooner, \$4.00; creamer, applied handle, 15.00  
DIAMOND QUILTED: 3 wines, 4½" h. ea., \$2.75; champagne, 5½" h. ea., 4.00  
PANELLED DAISY: celery vase, \$8.50; 3 plates, 10" diam. ea. 9.50  
LIBERTY BELL: creamer, reeded applied handle, \$12.50; 4 footed saucers, 4½" diam. ea., \$3.50; oval platter, small size, shell ends, 10.50  
DIAMOND MEDALLION: oval dish, 6x9¼", \$4.00; 3 goblets ea., \$3.00; plate, 10", \$5.00; wine, 3.50  
N. E. PINEAPPLE: 3 egg cups ea., \$6.50; 3 RARE ladies size goblets, ea. 11.50  
BLUE BASKETWEAVE plate, 8½" diam. 7.50  
PEACOCK FEATHER covered butter, 5.00  
BARLEY: 2 goblets ea., \$4.50; 4 wines, ea. 5.00  
PANELLED THISTLE milk pitcher, 7.50

Free Pattern Glass List

No Reproductions — Transportation Extra jac

**RUTH L. EATON**

117 Maple St., Malden 48, Mass.

- 2 Candy Stripe glass canes, 5 ft., each, \$22.50
- Bohemium red & frosted vase, 11" 9.50
- Porcelain, sg'd. Kauffman, 3½" diam., rd. 10.00
- Waffle sugar shakers: 1 blue, 1 opal, ea. 5.00
- Blue & white reg. Ironstone tall pitcher, 12", would make fine lamp, 9.50
- Cran. basket, clear thorn handle, 18.50
- 4 Rd. amber D. & B. with X saucers, ea. 2.00
- Canary Tree of Life oblong dish, 7½x14" 9.00
- Festoon cake plate on standard, 7.50 jac

**DORIS S. BROWN**  
118 Standish Avenue,  
So. Braintree 85, Massachusetts

- Sugar shakers, blue or cranberry, \$5.50 to \$7.50.  
3 cups & saucers, early wishbone handles, bold pink, green & blue, ea. \$7. 2 Goblets, Inverted Fern, ea. \$6. Amber goblets: D. & B. or Wheat & Barley, ea. \$7. Iron cov. hanging match, \$3.50. Jasper plaques: blue, \$6.50; green, \$8.50. 4 Limoges plates, blue, 7" ea. \$2.25. Rd. Black tumbler, \$5.50. Blue & B. Crossbar wine, \$4.50. jac

**CAKE STANDS:** Moon & Star, \$9.50; Daisy & Button Thumbprint, \$8.75; Minerva, \$6.50. Palmette vinegar caster bottle, \$3.25. Lion cov. marmalade jar, \$1.95. Celery oblong relish dishes, Parthenon, \$10; 1 larger size, \$8.50. Cut glass Fern dish, 3 feet, \$8.75. Fleur-de-Lys butter dish, \$5. Royal Bayreuth Tomato mustard jar, \$2.50; large Tomato, same make, \$3.50. Creamers: Moon, \$2.75; Dog, \$2. Satin glass egg-shaped salt & pepper, pewter tops, \$8.

MISS NELLIE ELMENDORF  
79 O'Neil Street, Kingston, New York jac



## COLLECTORS' CORNER NEW YORK WOMAN'S EXCHANGE

541 Madison Avenue,  
New York (22) New York  
**GOBLETS**

### IN THE FOLLOWING PATTERNS

Ashburton, Argosy, Etched Amazon, Actress, Buckle, Bellflower, Bigler, Barbary, Bullseye & Diamond Point, Barley, Beaded Band, Beaded Grape Medallion, Bleeding Heart, Crystal, Comet, Currier & Ives, Cord & Tassel, Canadian, Cat-Tail, Cabbage Rose, Deer & Doe, Diamond Point, Deer & Doe, Dakota, Daisy & Button Cross-Bar, Excelsior, Honeycomb, Hamilton with Leaf, Hawaiian Pineapple, Horn of Plenty, Icicle, Budded Ivy, King's Crown with amethyst Eyes, Liberty Bell, Lincoln Drapery, Lily of Valley, Moon & Star, Magnet & Grape, Frosted Leaf & Stippled Leaf, New England Pineapple (lady size), Open Rose, Owl & Possum, Pannelled Daisy, Popcorn, Pannelled Dewdrop, Ribbed Palm, Ribbed Ivy, Roman Key, Plain & Frosted Band, Sawtooth, Scarab, Shell & Tassel, Stork, Thumbprint, Thousand Eye, Tulip & Sawtooth, Teasel, Waffle & Thumbprint, Westward Ho, Wildflower, Belted Worcester.

CREAMERS, SUGARS, CELERIES,  
WATER PITCHERS & SPOONERS  
in many of the above patterns.

### JOSEPHINE KUGLER

Box 65 — Port Washington, New York

Actress: frosted covered 6" compote, \$24.00  
Footed saucers, 7 pieces, \$12.50  
Opague white Swan pattern creamer, \$2.50  
7 Liberty Bell goblets, knob stem, ea. \$4.00  
or lot \$22.50  
Canary Basketware gold, \$8.50  
Tree of Life footed tumbler, mtd. P. G. Patent  
Slipper, collector's, Lee Vict., vaseline, baby  
bootie, No. 198, \$4.50  
Amber satin boot, No. 188, \$5.00  
Clear miniature boot, 1 1/2", \$4.50  
Clear cane slipper, No. 202, \$2.50  
Blue Finecut slipper, marked H. T., \$6.50  
2 Dutch Slipper bottles, No. 182, ea. \$3.00  
2 High Shoe bottles, \$3.00  
Milk glass slipper, bow with bead border, No. 199  
TRANSPORTATION EXTRA jax

### LEE TULLSEN

Box 1462, Atlantic Beach, Florida

MIKADO PATTERN, Thos. Furnival Sons, reg. mark 1872; plate, 8" diam.; cup & saucer; breakfast size; price \$12.00  
OLD AMERICAN MADE SEBRING PORCELAIN child's tea set: teapot, 5 1/2" tall; 2 cups & saucers; 2 small plates; proof: brown spray hills of valley; cups, demit-size, \$12.50  
TINY SHRINE PATTERN, L. V. G. Pl. 35, stemmed compote, 4" tall, proof, \$5.00

### WANTED:

Lid for ACTRESS cheese dish, Lone Fisherman  
SOMEONE LOVED THEM! jax

### CLARA M. MUELLER

West Springfield, Pa.

M. G. Notched platter, 11x14", Millard Pl. 56, \$2.50  
M. G. Wicket 8 1/2" plate, \$2.50  
M. G. salt & pepper, forget-me-not, orig. tops \$3.50  
M. G. oblong dresser box, wild rose, holes for velvet ribbon, 10x14 1/2", satin finish, \$6.50  
M. G. dresser bottle, tall, bulbous satin finish \$6.00  
M. G. glove or dresser boxes, 10x14 1/2"x2 1/2", 2, ea. \$5.50; pair \$10.00  
M. G. bulbous dresser bottles, stoppers form tulip cups for candies, decoration in good condition, pair \$15.00  
Vaseline toothpick holder, pattern unknown, \$4.50  
Blue Diamond Quilted sugar shaker, \$6.00  
Handpainted pansies squatty water pitcher, 3 qt. \$6.50  
Bristol vase, hgt. 7", diam. 2 1/4", white with pink lining, crimped flange, \$7.50  
C. G. relish dish, 14x9", brilliant \$15.00  
Pattern glass banana dish, \$6.50  
C. G. cheese dish, rare, deep cut, \$18.50  
3 pieces \$27.50  
Belleck Shamrock: teapot, creamer and sugar, \$27.50  
Belleck Shamrock: cups & saucers, 2, match above, ea. \$7.00  
Majolica Bezonka Leaf plates, 6, \$25.50  
Majolica compote or cake plate, matches above \$10.50  
No C.O.D. - Stamp for Reply - Transportation Extra

## MARTHA ROLLER Lima Road, Rural Route 1 Fort Wayne, Indiana

AMBER DOUBLE HANDS: grapes at wrist, \$12; same in clambroth, \$12.  
FOOTED SAUCES: 7 Egyptian, 4 1/2", ea. \$2.75; Diamond Medallion, 4", \$1.50; Mascott, plain, \$1.  
FLAT SAUCES: sapphire blue Sawtooth, 5", \$2; sapphire blue Pannelled D. & B., Lee 171, \$3; Cabbage Leaf, \$3.  
TOOTHPICK HOLDERS: Ruby T.P., \$3; Banded Portland, \$1.50; Jewel with Dewdrop, \$2.  
SUGAR LIDS: 2-Panel, Finecut, ea. \$1.50; Daisy with amber Stripe, \$1.75; Queen, \$1.50; Pressed Diamond, sapphire blue, same in vaseline, ea. \$1.75.  
All items guaranteed old. Please include sufficient amount for parcel post. Any not used, will be returned. jax

### GLADYS C. McNALL

Elmore Mt. Road, Morrisville, Vt.

1. Amber cheese dish, I.T.P. dome, Daisy and Button base \$10.00  
2. Warwick china cheese dish, pink flowers, some gold \$5.00  
3. 4 Mary Gregory tumblers, emerald green, melon-ribbed, very brilliant, very slight roughness at top, each \$3.00 lot \$28.00  
4. Nallsea: small bottle, early, blown \$18.00; small dish, flaring edge, blown, blue and white striping \$14.00  
5. Cameo vase, 6", Gold beautiful piece \$35.00  
6. Hinged boxes, metal footed, enam. dec. cranberry, blue & green \$5.00  
Write jax

### SHOP AT THE CORNER

450 Granite Ave., East Milton, Mass.

1. Blue 3-Panel creamer \$7.50  
2. Blue 3-Panel 8" compote \$7.50  
3. Hot plate, tin backing, colorful brown, blue & lustre plate, Brownfield \$7.50  
4. Blue Spanish Lace sugar shaker \$7.50  
5. Apple green L.V.T. water pitcher \$7.50  
6. M.G. Beaded Jewel cov. sugar, original painting in blue \$6.00  
7. Cobalt blown perfume bottles, pr. 7 1/2", (worn decoration could be removed) \$5.50  
Transportation Extra, Please jax

### TREASURE ANTIQUES

3115 St. Marys Ave., Hannibal, Missouri

JANUARY SPECIALS at \$3.75 each: MILK GLASS toilet water bottle, Cobalt blue glass VICTORIAN ATOMIZER, enamel dec. Large round MIRROR PLATEAU. Very colorful hp. Noritake SUGAR & CREAMER. Carnival glass or MARIGOLD WINDMILL pitcher, Kamai IV, page 88. Lovely ORNATE MUG, raised petal flowers, green lustre and gold dec. Lovely hp. dresser tray. Large CELERY TRAY, pink roses, and raised lustre flowers. LARGE JARDINIERE, rich brown, green and yellow. Extra large clear glass open fruit COMPOTE. Small TEAPOT, pretty flowers, sprinkled gold. Colorful hp. BONBON. Stamp for list of many other specials. Stamp, please. Transportation extra. jax

## GRACE M. TOSPOON Harmon-on-Hudson, New York

Pair portrait plates, George & Martha Washington. Large onyx lamp base, electrified.  
Dresden lamp base, exquisite blue & white coloring. applied small flowers.  
Portrait plates: Josephine, Louise, also group maidens. Trivets, rare, some round, handles, initials.  
Gibson Girl plates, Widow series.  
Pair red Bohemian glasses, cut and etched.  
Choicest large Delft Banquet lamp.  
Beautiful cut glass items, write wants.  
Ball globes.  
Colored glass Hobnail glass shades.  
3 Royal Doulton dinner plates, maroon & gold border, set \$30.  
Pair bisque figures, colorful, \$25.  
10" Ox-blood overlay shade.  
Beautiful dresser tray, open handles, \$8.  
Closing out English all white Ironstone.  
Matched, pair soup and gravy ladles, blue decoration, extra choice.  
Tea Leaf Meakin, few items.  
Miniature all white Ironstone mustard covered tureen, rare.  
Fish, Game, Lobster sets.  
Milk glass relish dish, Fish, 1872.  
Dinner setting 6. Maddock's pink flower dec., \$25.  
2 Lovely chocolate c/s, pink & gold, each \$2.  
Haviland covered toast dish, pink flowers, \$8.  
Royal Bayreuth trinket box.  
Fine patch boxes.  
Hanging lamp chain, complete, rebramed, pulleys, ruby cylinder globe.  
Haviland butter plates, each \$1.10.  
China bone dishes, each \$2.

Write Wants — Transportation Extra  
Peachblow, Amajirina, Dresden, Delft, Caramel, Sag items jax



Box 272

Bedford, New York

1. BENNINGTON type splition \$2.75  
2. 6 BLUE FLOW. med. plates, 2 with small rim chips \$4.25  
3. WEDGWOOD IMPRINT JARDINIERE, classical figures in white, ivy ribbon border 7" high, PROOF \$25.50  
4. SALT GLAZE pitcher with cover, 8" h. \$8.50  
5. TIN COVERED SPICE BOX, 6 spice cans \$4.75  
6. TIFFANY-FAYVILLE signed bowl, 8" diam., gold, coloring, 8 sided, PROOF \$14.00  
7. PIN TRAY, Limoges Haviland, green and gold dec., 8" l. \$3.75  
8. THOUSAND EYE COMPOTES, pair, 7" h., bell tone \$16.50  
9. GLASS SLIPPER, D. & B., light yellow \$4.75  
10. MAJOLICA MUG, corn dec., light yellow \$6.25  
11. GREEN RUFFLED TOP vase, white floral dec. \$4.00  
12. OCCUPATIONAL MUG, Fire Dept. insignia in gold, B. F. D., also name of owner, rare and perfect \$15.75  
13. CLEAR GLASS MUG, colorful dec., applied handle \$4.50  
14. RARE SANDWICH PLATE, 8 sides. Beehive pattern, old and proof \$22.50  
15. ROYAL BAYREUTH CANDLEHOLDER, roses, forget-me-nots dec. \$4.50  
16. SHAVING MUG, unusual, raised pansy design \$4.50  
Please enclose postage with your order to cover parcel insurance. jax

MAY L. WOOD — Samoset, Florida

Bl. floral Melissen Crossed Swords divided 10" dish, \$31.50.  
Bl. slag 4 1/2" bowl with fox handles, \$15.  
Rockingham inkwell, bird, eggs in nest, \$22.50.  
Sarreguemine inkwell, K. Greenaway children, \$26.50.  
Early mugs, Gen. Scott & Gen. Hancock, black transfer, \$17.50.  
Children playing store in colors, \$10.75.  
Irish Belleek sugar & creamer with shamrock, \$12.50.  
Colored cracks, Satin, Pomona mugs, cotton stem wines, Amberina, write.  
AUTHENTIC — STAMP, PLEASE jax

### BEATRICE MASLOWSKI

Housatonic, Mass.

DAKOTA goblet, berry and fern etched, \$4.75  
BEADED GRAPE, cakestand \$13.50; wine \$8.50  
Small RUBY THUMBPRINT creamer \$7.75  
N. E. PINEAPPLE: egg cup \$6.50; 4 goblets, ea. \$6.75  
EMERALD GREEN cracker jar, extremely fine enameled decoration \$17.50  
HAVILAND inkwell on pen tray, hand-painted pansies, lovely \$11.00  
AMBER DAISY & BUTTON squatty and bulbous water pitcher, best type \$22.00  
BLUE DAISY & FERN sugar shaker \$8.50  
PINK & WHITE END OF DAY sugar shaker \$6.00  
CUPID & VENUS plate \$7.00  
CANARY FINECUT mustard on plate \$7.00  
BLUE DAISY & BUTTON with X-BAR celery vase \$10.00  
jax

### MRS. L. M. HEILIGENSTEIN

133 Orchard Drive, Belleville, Illinois

#### JANUARY CLEARANCE

Any item, \$2.50 each: Wines: 2 Two-Panel, 3 Beaded Bowl; footed saucers: 2 Atlas, 3 Sprig, 1 Egyptian; spooners: Shell & Jewel, Roman Rosette; cute wooden comb case; Iron tea kettle; Feather butter base; Ironstone cup & saucer; Button & Daisy canoe; 4 Block & Fan tumblers; Pannelled Daisy & Button goblet; Bennington laced Oxford; Delft Dutch slipper.

#### TRAYS

Apple green Wildflower, \$10; Liberty Bell, \$8; Tree of Life, \$8; Shell & Tassel, \$8.50; Dewdrop in Points, Lee 87, \$5.

#### ROSE SPRIG

Beautiful blue water pitcher, \$12.50; sq. vaseline yellow cake stand, \$12.50.

#### MOON & STAR

Set 8 individual salts, \$15; celery vase, \$7.50; donut stand, \$7.50.

#### EYEWINKER

Donut stand, \$12.50; fruit bowl, \$6.

Pr. 7" ball shades, original floral decoration, \$12; 6 extra nice linen napkins, red border and fringe, \$8.

No Reproductions — All Items Proof jax

## WANTED

Rates: 8c per word;  
Larger type 12c per word.

**Shaving Mugs, Occupational and Sports. Banks, trains and toys.**—Walter J. Henry, Adamsburg, Pa. je124431

**Glass and China cup plates wanted.** Also colored lacy Sandwich salts, and other colored lacy Sandwich glass.—Beatrice T. Ewing, Timonium, Md. my128041

**COLLECTOR WANTS:** Rare and unusual old glass slippers.—Silence S. Wilson, Blumont, Va. je12238

**WANTED:** Belleek & Dresden, large or small pieces for cash.—Leonore Roos, Opelousas, La. ap12698

**BOTTLES:** Early American flasks and bottles. Colored calabash, violin and Ohio ribbed and awirled bottles. Marked bitters. Documents, pictures and bills from old glass factories. New England Pineapple glass.—C. B. Gardner, Box 27, New London, Conn. ap128632

**GREEN GLASS Sweet-heart lamps;** give size, price. Amberina I.V.T. butter base, for a 5 1/2" lid. Iron match holders.—Mrs. Martin Arendt, 1009 South Center, Bloomington, Illinois. mh3464

**ROYAL WORCESTER,** England, Crown ware, Ashby R. N. 703132.—Thomas, Box 1284, Baton Rouge, Louisiana. ap1255

**MORNING GLORY** pattern glass. Wish to complete my collection.—C. T. Caton, Box 191, Providence, R. I. je6445

**BOTTLES:** Blown bottles, bitters bottles and historical flasks. Give full description and price.—Edgar F. Hoffman, Collinwood Rd., Maplewood, N. J. mh3633

**WANTED:** Henry Alcock semi-porcelain Burlington pattern, perfect pieces. State price.—Mrs. Cecil Lanier, 12818 E. Ramona, Baldwin Park, Calif. d3023

**WANTED:** Grindley's "Daffodil" pattern dishes.—Mrs. Nellie Looser, New Boston, Ill. ja188

**WANTED:** Globe for red Bull's Eye G.W.W. lamp. 33" circum.—Mrs. Chas. Cockrell, Warsaw, Mo. ja1231

**TWO SUPPER PLATES,** Haviland china, pink clover pattern.—Mary A. Egan, 1130 Main, Racine, Wis. ja1001

**WANTED SIGNED TIFFANY,** Aurene, Quezal and Kew-Blas glass.—Dieterick's Antiques, Beach-Haven, Pa. d12299

**WANTED:** MUSTACHE cups and red Tiffany. Give full details.—Edwin Dennis, 434 Memorial Ave., Grove City, Pa. f3272

**WANTED:** Any pieces in N. E. England Peachblow, Purple Slag, Etruscan Majolica, Shell & Seaweed, proof condition.—Martha Ballard, 128 Lexington, Buffalo, N. Y. ja1481

**CRANBERRY FONT** for hanging lamp; early wide blue bordered & flowered Haviland dinner ware; blue stopper for cross cut cruet (casser); unusual King's Crown pcs.; oblong tops for white M. G. base (cat. etc.).—F. E. Wilson, Glenwood, Iowa. mh3806

**\$10.00 REWARD** for information resulting in purchase of two antique vase-line or sapphire blue colored cut glass, D.&B. pattern caster bottles with 1 1/2" diameter bases and metal or glass caps or stoppers. Write—A. L. Jones, 306 East Street, Three Rivers, Mich. ja3407

**WANTED: U. S. COIN GLASS.**—Paul E. Zeeb, Greenville, Ill. je12046

**WANTED:** Shell & Jewel sauces with Jewel edge.—Mrs. Guy W. Brooks, 371 Parker Ave., Buffalo 16, N. Y. ja1441

**DAVENPORT IRONSTONE,** marked "Cyprus." Also Washington vase and Scinde patterns. Perfect pieces only. Priced reasonable for resale.—Nunn Antiques, Hackettstown, N. J. mh6407

**WANTED:** Unusual Letter Seals, Early autos on anything, silver deposit perfume bottles, cut glass tumblers, character steins, early Wedgwood Jasperware, Limoges Wedding Band c/s.—J. Estes, 175 E. 93rd St., N. Y. C., N. Y. ja3004

**WANTED:** White Ironstone china, "Wheat" pattern. Elsmore & Forster, maker, ceres shape, Tunstall.—Mrs. Delmar Bronder, 4711 N. E. 60th Ave., Portland 13, Oregon. mh4253

**LIGHT BLUE** Oriental Beehive, Ridgeways, Chelsea, lustre or plain; any pattern. Blue Deer & Pine, glass.—Slipser, 4th St., Darby, Pa. f3633

**Wanted:** Five 6" Thousand Eye vaseline plates and eight sauce dishes. State prices.—Mrs. F. R. Dickinson, 1500 Lake Shore Drive, Chicago, Ill. f3255

**WANTED:** Royal Doulton China; Lillian pattern, E 5693, to replenish set, tea cups, particularly. Please quote prices.—Robert G. Hooke, 492 Highland Ave., Upper Montclair, N. J. ja1004

**WANTED:** Westward Ho, Three-Face, Cosmos, & Croesus pattern glass. Must be guaranteed authentically old & perfect. Priced for resale. Stamps, please. Quote prices delivered to.—Glen McGonigal, 418 W. Hillcrest Blvd., Inglewood, California. ja3406

**WANTED:** Portrait plates, trays, H.P. china, Haviland and Satin glass.—Louise Hinton, 1264 Hudson, Denver, Colo. ja3272

**WANTED:** Pale green Penguin in Sevres. 6 individual coffee pots and cups in rose Bud Chintz, Spode.—380 Santa Clara Avenue, San Francisco, Calif. ja1481

**CROESUS** bottom, both green, purple butter dishes; purple sugar lid.—G. Duran, St. Helens, Oregon. ja1421

## FOR SALE

Rates: 8c per word;  
Larger type 12c per word.

**Many Patterns** old glass, clear, colored and Milk. Bisque. Attractive list. No reproductions. Old English and French China.—E. Skilton, Downingtown, Pa. d96660

**Antique Glass and China. Free lists.**—S. G. Ewan, Wildwood, N. J. my122511

**COLLECT BITTERS BOTTLES.** Much cheaper and easier to find than historical flasks. Buy or sell either. List 10c.—The Empty Bottle, Box 27, New London, Conn. ap12371

**CROOKE'S BOOKS.** Pocket-sized Manuals on Antique Pottery and Porcelain Marks. Date Letters and Origin Marks on Antique English, Scotch and Irish Silver. One dollar each postpaid. Discount to dealers quantities of 6 or more. E. E. Crooke, 1950 Broadway, Indianapolis, Ind. je64431

**LOVELY OLD CHINA:** Handpainted and plain to paint; also ironstone, brass, copper, etc. Dealers and Collectors discount.—Mrs. Wm. E. Shaffer, 1144 E. Main, Marshalltown, Iowa. jh3224

**LAMPS, CHINA, glassware.** Stamp for list.—R. M. Burgett, Fultonham, New York. f3291

**COLLECTOR — DEALER:** Toothpick holders, buys or sells 1 or 100.—Marie Knox Wendt, Fredericksburg, Ia. ja6614

**For Sale:** Large Degas Print, "Harlequin", Not an old one but exceptionally fine silk screen process print. Measures: 12 1/2 x 23" deep. Predominating colors are soft yellow, dark brown, brilliant jade green and muted blue-grey. Good example of the impressionistic school, \$15.—W. Burkhart, 534 W. Marquette Blvd., Chicago, Ill. f3008

**PRIVATE COLLECTION** of Bellflower, all obtained prior to 1925; 42 pieces, including milk and water pitchers and tumblers.—Sister Sue's Antiques, E. Winfield, N. Y. ja3054

**5 EARLY FLINT** Diamond Point goblets and celery vase; 2 early flint Horn of Plenty goblets, covered sugar, 8" plate and whiskey. Selling collection fine old pressed and blown glass, silver and copper lustre, Bennington, and beautiful handpainted china.—Mrs. Charles Dill, 55 Mount Vernon Place, Asheville, North Carolina. mh3008

**WRITE WANTS:** Pattern, colored, milk glass, china. Prices reasonable.—Fister's, 607 West Winona St., Austin, Minn. f3652

**PLATES:** Sevres, \$18. Dresden, \$10. Ridgways Coaching Days, \$7. Spode tower, \$5. Gibson Girl, \$5. Rose Medallion, chipped, \$10.—Mary F. Mackenzie, Jamestown, Rhode Island. ja1802

**LION COLLECTION:** 42 pieces including very rare ones. Will give description on request.—Mrs. E. H. Jones, 3601 Newark St., Washington 16, D. C. mh3063

**VINEGAR CRUETS (Kamm),** \$2.50 ea.; Crystal Queen; Fancy Loop; Heavy Pan. Cane; R & R Swirl Band; Rain-bow; Palm Leaf Fan. \$4.50 ea.; Nall; Pineapple & Fan. \$2; Cordova (no st.) Berry bowls: \$2.50 ea.; Feather; Jewel & D. D.; Pan. Daisy; St. Cherry; Rose Point Band, mitred Bars. T. P. holders: Virginia, \$2; Beaded D. D. \$2.50; Cobalt Blue Colorado, \$3.50; Amber Oakan Bucket, \$3.50. Shakers: Roman Rosette, pr. \$5. Basket Weave, pr. in basket holder, \$5; Mitred Bars, pr. \$3; Purple Repeat salt, \$4. Creamers: \$4.50 ea, Wildflower; Roman Rosette, \$3.75; Diamond Medallion, \$2.50 ea.; Mitred Bars, Col. Thumbprint; Beaded Fine Cut. Spooners, \$3.50 ea.; Bl. Heart; Buckle; Loop & Dart; St. Ivy; \$2.50 ea.; B. Fine Cut; Feather; Cathedral. Goblets \$3 ea.; Diamond Medallion; Mitred Bars; Pan & Diamond; \$4.50 ea.; King's Crown, Green Eyes; B. Acorn Medallion Cup Plates: 8 Barberry, \$2 ea.—L. M. Kring, 206 E. Jefferson, Fort Wayne, Ind. ja16121

**COLLECTION** Crossed Swords, Meissen, Onion, service for 8; almost complete. Also extra pieces, Crossed Swords and other markings. Pattern Glass Goblets: 6 Pan. Dia. Pt., each \$4. 6 Blackberry, each \$5. 4 fine Rib single vine bellflower @ \$6. Frosted flower band, \$10. 2 N. E. Pineapple, @ \$6. 5 Flying Robin or Bird with Fern, @ \$4. 6 Etched Pygmy, @ \$6. 6 Wedding Band, @ \$3. Etched Dakota, \$6. Sprig, \$6. 2 Currant & Strawberry, @ 6. Sprig water pitcher, \$7.50. 10" Art cake stand, \$8.50. Art sugar cov., \$6. Amazon with etching or banded sawtooth cov. butter, \$7.50. Creamer, \$7.50. Spooner, \$4. Cupid Venus cov. butter, \$7.50. 6 Rosette jelly compotes, @ \$4. Postage extra. Satisfaction guaranteed or money cheerfully refunded. Stamp, please.—Wilhelmina E. Powell, R. F. D., Cape May Court House, N. J. ja12201

**GLASS & CHINA** by mail. Write wants.—Wilhelmina E. Powell, R. F. D., Cape May Court House, N. J. ja1351

**MRS WM ETZEL**, 720 Green, Topeka, Kans.—Fair Mother of Pearl vases, one peach, one blue, \$250. Mother of Pearl basket, rose shaded, \$57. Mother of Pearl pitcher vase, rose pink, 6 1/4" tall, \$45. Large Delft box, marked, 7 1/4" sq., \$37. Lovely Swiss music box, pearl inlay, bells, mandolin and natural tones; plays 6 tunes, \$250. Royal Vienna hanging soap dish. Beehive, marked, lovely portrait, fine china, \$18. Ornate portrait plate, Royal Vienna Beehive, marked dresser set, \$55. Ornate Prussian china sugar and creamer on standard, \$18. Colorful, Prussian chocolate pot, \$17. Wanted: White Haviland cups & saucers, bone dishes, priced for resale. ja1487

**TIFFANY VASE**, signed, iridescent green and gold, 16" h., \$31. Heavy cut glass 8" berry bowl, \$9.50. cut glass tooth pick holders, \$3. End-of-Day vase, 5" h., ruffled top, \$7.50. 4 glass bowls, 5" w., cut stars, set \$3. Demi c/s, Prussian, pink roses and gold swags, \$5. Japanese c/s, H. P. birds & trees, \$3. Old copper luster mug, raised figures on side, wide blue band around middle, \$18. Set of 6 Meakin Ironstone square Tea Leaf butter pats, \$10. Oblong blue Jasper box, white decoration, \$7.50. Haviland tea sets, large collection of cut glass; write. Wanted: Beatrice pattern of Maddock china.—Mrs. John Robinson, 4620 Indiana, La Canada, Calif. ja1219

**PRISCILLA BANANA STAND**, \$12.50. Flat saucers: Priscilla (some base roughness), \$2 ea.; 3 Baltimore Pear, \$2.50 ea.; 2 Sprig, \$2 ea.; 2 Block & Fan, \$1.75 ea. Sapphire blue Hobnall, T. P. base, water pitcher, slight base roughness, a beauty, \$15. Gaudy Welsh: very colorful with copper luster. 2 handleless c/s. Urn pattern, \$12.50 ea.; 1, ten-sided 8 1/2" plate, leaves, flowers, \$12.50; saucer only, Morning Glory with strawberries, \$6.50. Hav. Limoges c/s, cups coffee size, pink chrysanthemum pattern, have 4, \$5 ea. Covered soup tureen, round, pedestal base, rope with bar finial, handles (tiny flake on one tip), fine white china, \$10. Early fine china c/s, Sprig patterns, \$5.50 ea.; plates, \$3.75 ea. Large oval white mold, bunch grapes, \$6.50. Iron snow eagles from old roofs, \$6.50 pair. Transportation extra. Write wants. Satisfaction guaranteed.—Mrs. Florence Hall, Schultz, Germantown Pike & Grange Ave., R. D. 1, Collegeville, Pa. ja18611

**KANAN'S ANTIQUES**, Rt. 3, Van Wert, Ohio. Amber fish bottle, \$4. Bennington mixing bowl, \$8. Marbleized sq. footed matchholders, each \$5.50. Rampant Lion covered sugar, \$17.50. Pair amethyst barber bottles, enamelled flowers, \$24.75. 12 3/4" diameter cakestand, \$6. China spoon tray, \$3.75. Dainty Haviland creamer, blue and white flowers, \$6. Blue and white "Minton" pitcher, \$7.50. Handpainted milk glass tobacco jar, \$6.75. Large mirror. Handcarved deep walnut frame, \$17.50. Pair large walnut frames, \$7.50. Sheraton cherry drop-leaf table, refinished, \$95. Crating extra. Stamp, please. ja1466

**BALTIMORE PEAR GOBLET**, \$8. Victorian dish with frame, \$20. King's Crown wines, ea. \$1.75. Royal Ivy syrup, orig. cover, \$10. English Bisque, boy, 12" h.; nice coloring, \$25. Skuttle shaving mug, extra size and beauty, \$10. Nice collection of pitchers, spooner, butter, goblets. Wanted: Square Rose in Snow butter cover. All items perfect. No C.O.D. Stamp, please.—Mrs. G. L. Bidnick, Thief River Falls, Minn. ja1445

**AURENE**, 10" candlesticks, original Steuben label, \$27. Cut glass, 12 tumblers, signed Libby, 1 chip, \$35. Compote, \$10. Exquisite bowl, \$12. Water set, blue enameled flowers, large pitcher, six glasses, \$17. Bristol vase, 16", colorful, \$15. Onion platter, large, Crossed Swords on front and back, \$32, other pieces, Rose Medallion Well & Tree platter, 1 chip, old, \$22.50. Fursterburg tea set, Write. Express collect. Stamp, please.—Belzers Antiques, 45 Bentwood Rd., West Hartford, Conn. ja1295

**EMERALD GREEN**, 9" Delaware berry bowl, gold bright, \$6.50. Egyptian bread tray, 13 1/2 x 5 1/2", \$6.50. D. & B. with narcissus water tray, \$4.50. Fancy, all pink luster cup and saucer, "Remember Me", lovely, \$4.50. Very old Bohemian solid brass fancy milk strainer. Long brass handle and loop. Collector's prize, \$12. 2 hanging 8-drawer spice cabinets, each \$10. Write for list of plates and gift items.—The Stocktons, Box 65, Dysart, Iowa. ja1675

**FRENCH CLOCK**, running, with 2 urns, 12" high; all have portraits on porcelain lower part; urns colored raspberry with portraits at top also; antique gold finish, \$55. Transportation extra.—Marshall's Antiques, Springdale, Pa. ja1462

**GORGEOUS AMBER** hanging lamp, old, amber I.T.P. 14" shade; amber Hobnall font; amber Hob smoke bell; refinished brass frame, wired; 3 rows prisms top, bottom, center, \$100. Transportation extra. Well packed.—Marshall's Antiques, Springdale, Penna. ja1462

**LION, COVERED** compote, 12" high, 8" diameter. Proof, \$14.50. Grant Memorial plate, \$4. Moon & Star, 8" bowl, \$7. 3 lovely old fruit plates, each \$3.50. Log Cabin quilt top, \$9.50. Ironstone sugar bowls, Wedgwood, \$5.50; Adams Wheat, \$5.50; Shaw, Lily of Valley, covered tureen, \$7.50, and gravy boat, \$3.50. primitives, cut glass.—Mrs. John Erb, 222 Wren St., Scotia, N. Y. ja1654

**TUMBLERS**: 3 Ruby Block, ea. \$4. 4 Moon & Star Variant, ea. \$3. One Stippled Cherry, \$2.75. Strigel, \$2. Cut glass, \$1.75. Postage extra.—Marshall's Antiques, Springdale, Pa. ja1802

**PLATE COLLECTORS**: 2 10 1/4" fruit, flowers, Mayer plates, ea. \$3.50.—Sarah C. Winslow, 2095 Pawtucket Ave., East Providence, Rhode Island. Jax

**LOVELY HANDPAINTED CUP**, saucer and plate, \$6.50. 6 H. P. plates, \$20. Handpainted sugar & creamer, \$6.50. Red Block wine, \$5. Write needs in Pattern Glass, complete articles, lids. I'll answer all who send stamp.—Myrtle Burger, Washington, Mo. ja1403

1. RUBINA VERDE CRUET. 2. Kate Greenway salt & pepper. 3. Rare Amethyst Crocus cookie plate. 4. Amber "Queen" compote. 5. Blue Medallion compote. 6. Pa and Ma Carter Ink bottles. Stamp, please.—Mrs. R. J. McAloon, South Robert Road, South St. Paul, Minn. ja1213

**PATTERN GLASS**. Other items. Write specific wants. Stamp please.—Dewey's Antique Shop, Homer, N. Y. mh3422

**GREEN MISSOURI** butter dish, \$10. 6 Swag Block goblets, Kamm 3-130, \$3.50 each. Bull's Eye and Fan water pitcher, Kamm 1-53, \$6.50. Soft green Fleurette cased glass sugar shaker, \$12. Horn of Plenty sauce bottle, pewter top, \$6. Blue tumbler mold, D.&B. hat, plain brim, \$10. Large c/s, dated 1897 H. P., \$10. No. 1 lamp chimneys, fluted, scalloped tops, 50c each.—Tri State Antiques, 2843 Winchester, Ashland, Ky. ja1694

**HORSESHOE PATTERN, WANTED**: One sugar bowl top; one compote top, 8" size.—Mrs. L. P. Herndon, 1103 W. 18th, Amarillo, Tex. ja1081

**FIVE CLEAR GLASS STRAWBERRY** pattern goblets, Lee Plate 142, nearly perfect, rare in clear, \$10 ea.—R. L. House, 3341 Gilpin St., Denver, Colorado. ja1291

**PR. STOKES ON TRENT** candlesticks. One slightly darker than the other. Make me an offer.—Hainley, Glenwillard, Penna. ja1441

**Carnival, Taffeta glass**: beautiful items in orange, blue, green and amethyst. Many patterns. Correspondence invited. Stamp, please.—Gertrude Conboy, 1301 Kentucky St., Lawrence, Kansas. ja1882

For twenty years we have sold fine Pattern Glass by mail. We also sell Currier & Ives prints, cup plates, Sandwich and Blown glass, salts, hats, lamps, etc. No reproductions.—House of Antiques, 28 Chandler, Detroit 2, Mich. je64281

### MISSING PARTS WANTED

**WANTED OLD**, unusual and foreign playing cards. Describe, price.—Salmonsen, 6732 Newgard, Chicago 26, Ill. f3042

**WANTED**: Listings early belltone flint (lids, also bases.—Lee Tullsen, Box 1462, Atlantic Beach, Fla. mh3042

### Kansas City (Mo.) Hobbyists Hold Show

The Heart of America Hobby Association held their annual 1951 show recently, in the Little Theater, Kansas City Municipal Auditorium, with the following hobby clubs participating; Midwest Philatelic Society, Home Movie Makers, Y Camera club, Heart of America Button Club, Antique Discussion Club.

—O—

### Geology Club Elects Officers

The following officers were elected at the Fall meeting of the Heart of America Geology club, Kansas City, Mo.: Ray L. Koenig, president; Melford E. Monsees, vice-president; Alfred S. Norbury, secretary-treasurer; Robert Leininger, program chairman; Dr. Sidney Ekblaw, club sponsor.

—W. S.

—O—

### Flower Fans

Flower hobbyists of the Blue Springs-Tapawingo Garden club conducted a Fall Flower show recently at Blue Springs, Mo.

—W. S.

—O—

### Sale of Fans

Mrs. Henry A. Diamant, New York, N. Y., has decided to relinquish her valentine collection come February and has arranged with Hugh C. Barr of the Stanley Gibbons Stamp Co., New York, N. Y., to put it up at auction. One of the high spots of the sale will be the valentine with the 1847 cover and lace enclosure, one of the most unusual valentines probably in existence.

### CLASSIFIED AD RATES

\$c per word; three months for the price of 2; twelve months for the price of 8. (Except for change in address, no changes permitted on the low three and twelve months rates.)



**MRS. HERBERT LANDICK**  
**Paul Revere's Town—Canton, Massachusetts**  
 (15 miles South of Boston)

**MAIL ORDER AND APPOINTMENT ONLY, Canton 6-0607**  
**SPECIALIZING IN RARE VICTORIAN ART GLASS**  
**All Types, All Prices—For Beginner or Connoisseur.**

NOTE: If you are not familiar with this colorful, hand-blown glass, refer to September 1949 HOBBIES Magazine cover and article for detailed descriptions. No C. O. D. Satisfaction or your money back. Sorry, NO LISTS! Ask for what you want, please. Export Packing Guaranteed.

EVERYTHING AUTHENTIC, NO JUNK, NO FAKES, NO MISREPRESENTATIONS  
 EVERYTHING OLD AND PERFECT UNLESS OTHERWISE DESCRIBED

★ **HAPPY NEW YEAR** ★



(Cameo Glass on table)

**CARVED CAMEO GLASS**, English, French & Belgian, signed and unsigned, all old, hand-made, colorful, perfect, highly worthwhile collector's items. **WRITE WANTS.**

(3 tiers of window shelves with tables beneath)

**VICTORIAN ART GLASS**, all colorful, hand-blown, **AUTHENTIC**, perfect, including Amberina, Burmese, Agata, Millefiori (Thousand Flowers), Peachblows (Cambridge, Sandwich, Wheeling); M. P. Satin; Coraline Satin; signed Tiffany, Aurene, Kew Blas, Quezal, etc.; Rainbow Vasa Murrhina; Nicholas Lutz Latticino; Lalique; English Bristol; Bohemian; Cut Overlay; Lutz Vasa Murrhina. **WRITE YOUR WANTS, PLEASE.**

**MUSEUM PIECE**, early signed Gallé Beaker or tumbler, weighs 2½ lbs., etched, covered with carved cameo and superb French enameled work with raised color gold French quotations and maxims, \$150.

**ANOTHER SIGNED GALLÉ BEAKER OR TUMBLER**, largeuchsia rose and blue carved cameo flowers, \$75.

**SIGNED DAUM NANCY** (France) carved cameo tumbler, 5" h. x 2½" w., very colorful, write.

**OTHER MUCH-WANTED TUMBLERS: PLATED Amberina**; New England (Cambridge) Peachblow; M. P. Satin; "Art" cameo; frist rose with white ENAMELLED flowers, \$12.50; New England POMONA, pale blue cornflowers and amber border, \$12.50; other fine art glass tumblers. No lists. **WRITE WANTS, PLEASE.**

**AMBERINA CRUET, L.T.P.**, gorgeous rubia coloring, amber handle and stopper, \$41.

**AMBERINA SALT OR PEPPER SHAKER**, single or as a pair. Write wants.

**BURMESE DOUBLE CRUET (PLUS S & P) CASTER SET, COMPLETE**, dull satin finish, good coloring, all 4 pieces (plus the two stoppers and two shaker tops) in original Palpoint plated silver holder. Write.

**RAINBOW-STRIPED** (pink, blue and yellow) **VASA MURRHINA CENTERPIECE BOWL**, 4-leaf-clover shape, beautiful ruffled top and hobnails, 12½x14½".

**EXCEEDINGLY RARE D-U-L-L** finish agata vase, squarish shape, 3½" high x 3¼" widest, rich deep raspberry-rose, very little white; beautifully mottled in blue and gold.

**AGATA 5½" BOWL** (usual polished finish), flared rimmed edge, finest coloring and mottling.

**CORALINE SATIN VASE** in rare ORCHID-color wide stripes alternating with ivory stripe.

**M. P. SATIN GLASS**, "ordinaries" and extraordinary. Write wants, please.

**LARGE NEW ENGLAND PEACHBLOW BOWL**, 7x2½"; upstanding ruffled "piecrust" edge.

Deepest rich raspberry-rose, hardly any white (and NEVER ANY LINING IN CAMBRIDGE PEACHBLOW, one of the most beautiful old p. h. bowls I've ever had. Dull satin finish.

**NICHOLAS LUTZ LATTICINO "BARY FACE" BOWL AND PLATE**, superb workmanship. Write.

**SANDWICH PEACHBLOW VASE**, ruffled camphor glass edge. All pink. A beauty.

**MILLEFIORE (THOUSAND FLOWERS)** precut small cabinet size vase, 3¾" h., ruffled red top, rich soft old blue and brown. OTHER delightful examples of this early Venetian technique.

**PLATED AMBERINA SALT SHAKER**, original fine color.

**AGATA SALT SHAKER**, good color and mottling.

**WATER PEACHBLOW RED VASE**, 7½x3¾", w. coin gold florals and dragonite.

**3-PIECE NIGHT SET** gold "Wedding Ring" mark, finest quality honey-amber hand-blown, expanded rim w. superb red French enamel flowers and birds; matching carafe, tumbler and plate, \$24.

**NICHOLAS LUTZ LATTICINO 6½" bon-ton dish, FIVE COLORS** (rose, blue, yellow, white and gold on clear), flared rimmed edge, \$61.

**WHEELING PEACHBLOW toothpick holder**, rich color, polished finish.

**JACK-IN-PULPIT 5" VASE**, little beauty in semi-enameled Dutch blue, shading into rose and or-blood at top 4¼" flare.

**HEAVY CUT OVERLAY VASE**, white to supphire blue coin gold decor., scalloped top. (This is NOT cased glass erroneously called "overlay").

**CRAMER**, unusual 2¼" hand-blown, veiled stripes in amethyst and white cased in clear, \$12.00.

**OTHER NICE PITCHERS**, write your wants, please.

**GLASS BASKET**, mottled pink, white, blue and yellow w. silver stencils, Vasa Murrhina, 4-leaf-clover shape, clear applied handle, 5¼x4½" high, \$18.50.

**COVERED JAR**, gorgeous shade of blue, fine old PUFF SATIN (Fleurette), \$25.

**LOTS OF OTHER FINE QUALITY, COLORFUL OLD ART GLASS EXAMPLES.**

Write your wants, please. Sorry, no lists.

**WANTED TO BUY: Amberina rarities** hand-blown, fine New England quality or marked Libbey; Agata; Burmese; authentic old Peachblows; unusuals in M. P. Satin or Coraline; Rainbow M. P. Satin; Satin shading pink to blue, lined or unlined; **FLAWLESS, FINE COLOR ITEMS ONLY.** Include complete description and price in first letter, please. *jas*

**THE PRISCILLA ALDEN HOUSE**  
 R. D. 2, York, Pennsylvania

**FINE OLD BITTERS BOTTLES (amber)**  
 Doyle's Hop Bitters, 1872, ea. \$2.75  
 Drake's Plantation Bitters, 1862, ea. 3.75  
 H.P. Herb Wild Cherry Bitters, Reading, ea. 3.50  
 Warner's Tippecanoe Bitters, ea. 3.50  
 Iron Bitters, Brown Chem. Co., ea. 2.00  
 Dr. Petzold's Genuine German Bitters, ea. 2.00  
 Warner's Safe Kidney & Liver Cure, ea. 1.00  
 Peppin Calisaya Bitters, light green, ea. 2.50  
 Mrs. Geo. E. Perkins: address lost, please write.  
 Transportation Extra — Stamp for Reply *ja*

**UNA M. GREEN, ANTIQUES**

50 Arnold St., Wrentham, Mass.  
 Pair 10" Lavaware vases.....\$10.00  
 Opalescent cruet.....6.00  
 Rose medallion teapot.....12.00  
 White with gold trim, Bavarian: chocolate pot, 3 cups & saucers.....12.00  
 4 Lovely gold edged Shrimp cattail compotes.....5.00  
 Tree of Life Minton sugar bowl.....4.00  
 Gold lined mug, applied gold decoration.....4.00  
*jac*

**MRS. E. V. WORTMAN**

816 N.W. 23rd St., Oklahoma City, Okla.  
 Brazen Shield collection: butter, 4 goblets, sugar, creamer, spooner, bowl & water pitcher. Blue glass, Millard's, 1880's, rare.....\$45.00  
 Complete Art or Joy's Tears, R. W. L. 45, 12" high.....15.00  
 Lincoln milk pitcher, blues, stoneware, camp type portrait, finest condition.....12.50  
 6 Goblets, Narcissus spray, R. W. L. 153-8, ea. 3.50  
 Chelsea milk pitcher, blue sprays, floral.....13.50  
 Trans. Extra - Stamp, Please - Write Wants *jas*

## NOLA CUNDIFF

616 Maple Street, Lawrenceville, Ill.

1. Heavy Panel Grape butter dish base...\$ 3.50
2. Moon & Star variant berry set: large round bowl, \$12.50; 6 matching saucers. Each... 2.50
3. 5" tall cranberry inverted thumbprint creamer, enameled Mary Gregory dec... 8.75
4. Lovely amethyst glass, gold and enamel dec.: covered sugar, creamer, covered butter and spooner. Rare old set... 42.50
5. Victorian amethyst glass water pitcher, pretty enamel floral dec... 12.75
6. 10" Frosted Lion pattern plate, \$10.50; 3 footed saucers, ea. \$3.50; 5 egg cups, ea. \$5.00; goblet... 6.50
7. 13" Good Luck bread tray, horseshoe handles... 10.00
8. 5" Amber Daisy & Button slipper... 3.75
9. 5" Blue milk glass Daisy & Button slipper... 4.00
10. 6 Bavarian china butter pats, gay pink roses, scalloped edges. Each... 1.00
11. 6 China butter pats, pink carnation center, gold edge, no mark. Each... .75
12. 6 Clear Daisy & Button butter pats. Each... 1.00
13. 5" Tall signed Cameo china vase... 6.50
14. Amber 1000 Eye tumbler... 4.00
15. Cobalt blue glass rose bowl, tucked in top, pretty floral enamel & gold dec... 8.50
16. 3 Apple green 7" square Daisy & Button plates, ea. \$3.00; apple green Daisy & Button finger bowl... 5.00
17. 3" Tall emerald green pitcher, pretty panel design, scalloped top and bottom, little enamel forget-me-not dec... 3.50
18. 2 Emerald green inverted thumbprint tumblers. Each... 3.75
19. Meissen Onion, larger than usual sick feeder... 12.50
20. 4 Kings Crown pattern wines. Each... 2.00
21. Amber Wildflower 10" square plate... 6.75
22. Pretty floral glass jar with ladle... 4.00
23. Covered china mustard jar with ladle, floral, no mark... 3.75
24. M. O. P. china toothpick size hat... 4.00
25. Ferris Wheel cruet, Kamn 2:36... 3.00
26. Buzz Star Cruet, Kamn 4:140... 3.00
27. Tall tankard type cut glass cruet, heavy, original stopper... 10.50
28. Cane pattern squat, heavy cut glass cruet, original stopper... 7.50
29. Heavy cut glass large fruit bowl... 15.00
30. 2" Blue Daisy & Button salt size slipper... 2.00

TRANSPORTATION EXTRA jax

## MAUDE B. FELD

16 Heights Road (Rosemawr Section), Clifton, New Jersey

Phone for an appointment: Prescott 9-0840

PLEASE NOTE CHANGE OF ADDRESS — I AM STILL IN SAME HOUSE, but CITY OF CLIFTON HAS CHANGED NUMBER FROM #15 to #16.

## FOR SALE

1. PAIR NEW ENGLAND PINEAPPLE RARE COV. SWEETMEATS; 8 each of LADY'S GOBELTS; Champagnes; Cordials; also Plates, Tumblers, Decanter, Salts, etc.
2. BURMESE (acid finish) GLORIOUS TALL EWER; Cruet, original stopper; Bulbous Water & Cream Pitchers; RARE Compote; Tumblers; Vases, etc.
3. MATCHED SET OF AMBERINA INVERTED THUMBPRINT GOBELTS, Champagnes, Cordials; FINEST CAMBRIDGE AM'NA. TANKARD Water Pitcher; Small Tankard Creamer; Handled Mugs; Lily Vases; Ice Bucket; 100 pieces of the finest obtainable.
4. GLORIOUS FROSTED CANARY SHADING TO FROSTED CRANBERRY BLOWN BULBOUS HOBNAIL CRUET, original stopper, MINT; RARE Emerald Green Cruet with Coin Gold Decoration; Cranberry Overlay with Enamelled Coin Gold Decoration; 50 other RARE & Choice Cruets.
5. MOON & STAR COLLECTION, assembled prior to 1931, including HUGE COVERED PUNCH BOWL; RARE HUGE 12½" Open Flat Punch Bowl; RARE 10½" Berry Bowl; Covered Compotes all sizes; Handsome Water Pitcher, Creamer; RARE Cruet; 4 Lge. Scalloped Relishes; Large Sauces, etc.
6. AMBER SHADING TO CRANBERRY (AMBERINA) MOTHER OF PEARL SATIN, diamond quilted Nappies & Matching Plates; RARE PERIWINKLE BLUE M. OF P. DIAMOND PATTERN BLOWN BULBOUS SQUARE MOUTH WATER PITCHER; FINEST & LARGEST SELECTION OF RARE SATIN IN THE EAST... WHITE.
7. PAIR MATCHED BISQUE SLIPPERS, Cupids & Roses in full relief; PAIR RARE BLUE CUT TO CLEAR OVERLAY small Boots; Large Bisque Dutch Shoe with Exquisite Large Rose & Bv's in full relief; 50 other choice & rare slippers in Glass, Farian, Meissen, etc.
8. RARE RIBBED IVY CHAMPAGNES; Cordials; Whiskey Tumblers; Handled Whiskies; Pair Cov. Sweetmeats on standard; Creamer; Cov. Sugar; Goblets, etc.
9. AMBERINA DAISY & BUTTON LARGE DIAMOND OR BOAT SHAPED BOWL & MATCHING SAUCES; LARGE SQUARE BOWL & MATCHING SAUCES; 8 rare Sq. 5½" Plates; Butter Pats; Toothpicks; 8" Gondolas; 14" Row Boat, all AM'NA. D. & B.; WIDE SELECTION OF GUARANTEED AUTHENTIC D. & B. in all colors.
10. LARGE COLLECTION OF WILDFLOWER in CLEAR, BLUE, AMBER, APPLE GREEN, Vaseline, including RARE CHAMPAGNES; Cordials, Covered Compotes; Oblong Cake baskets with wire handles; FTD. SAUCES; Plates; Turtle Salts, etc., EVERY PIECE GUARANTEED OLD.
11. PANELLED DAISY GOBELTS; Square & Round Plates; Ftd. Sauces; Water Pitcher; Creamer; Large Cov. Dish; Tiny Cov. Compote, etc.

WANTED TO BUY: SINGLE PIECES OR ENTIRE COLLECTIONS OF FINE GLASS, including LACY SANDWICH; COLORED SANDWICH; Burmese; Agata Wheeling Peachblow; New England and Mt. Washington Peachblow; AMBERINA, Mother of Pearl Satin; Pattern Glass; CAMEO, etc.; ALSO FINE STAFFORDSHIRE HENS.

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## HARRY MacDONALD

Star Route, Rotterdam Junction

## NEW YORK

5. New Pressed Leaf, 4 Scroll. Each...\$1.50
  2. Bismark, 4 Atlanta. Each... 1.75
  2. Pineapple & Pear. Each... 2.00
  2. Ladder, 7 Hops Band, 3 Panelled Diamond
  2. Diamond Sunburst, 2 Granby, 2 Chain & Star Band, 6 Mikado Fan, 4 Sq. Waffle, 4 Daisy with clear glass, Kamn 4:140. Band & Star, 2 Owl in Pan, 3½" flat Dia. Point. Each... 2.25
  2. Martha's Tears, 2 Sunburst Medallion, 2 Duke, 2 Loop & Dart Dia. ornaments. Each... 2.50
  5. Columbian Expo, 2 Almond T.P., 2 Bar & Fine Cut, 2 Stippled Star Flower banded. Each... 2.75
  4. Ripple, 2 Prism & Daisy Band, 2 Diagonal Block & Fan, 3 Currant, 5 Panelled Jewel, 2 Spear Point, 3 Collins. Each... 3.00
  5. Cord & Tassel, 5 Amber Pan. Stippled Scroll. Each... 3.25
  4. Marquissette, 5 Grape Festoon & Shield. Each... 3.50
  2. Diamond Shield, 2 Lace. Each... 3.75
  2. Acorn, 2 Cathedral etched top. Each... 5.25
  2. Diamonds & Ovals. Each... 4.00
- SAUCES
5. 3½" flat Frosted Ribbon, 7 4" Late Pan. Grape 1 3¼" flat Beaded Flange, 1 4" Leaf & Dart, 2 4" Southern Ivy, 3 4" Dia. Band, 3 4½" flat Jacob's Ladder. Each... 1.75
  4. 4" flat Plume (flint), 1 4" flat Moose Eye, 4 4" Footed Viking, 4¼" flat Cord Drapery, 2 4¼" flat Good Luck, 2 4" flat Sawtooth, 6 3½" flat honey (old flint heart pattern), 8 4" flat Oval Mitre, 1 4" flat Dia. Pontil. Each... 2.00
  1. 4½" Hand, 1 4" flat Cathedral, 1 3½" flat Dia. Point. Each... 2.35
  7. Dia. T.P., 4 4" flat Dahlia, 1 4" Inverted Fern. Each... 2.75
  2. 4¼" footed Arch Leaf, 6 3¼" flat Horn of Plenty (honey), 4¼" flat Bellflower, 1 4" flat Early Waffle Lee Sand, 46. Each... 3.00
  2. 4¼" Horn of Plenty, 6 4" flat N.E. Pine apple. Each... 4.50
  4. 4¼" flat Peacock Eye or Feather. Each... 4.75
  - 9" Bowl & 5 4¼" footed saucers, Banded Star... 12.00
  3. King's Crown wines. Each... 2.50

jac

## EAST ERIE ANTIQUES

912 East Avenue, Erie, Pennsylvania

JUNE SPEROS, Prop. — Phone 4-7494

Collector's Item of the Month  
A PERFECT LOVE OF A LAMP!

Lovely bronze base, with 10 precious bell-shaped Tiffany shades. Signed L. C. T. in form of a huge bouquet. A stunning Tiffany item, priced at \$200.

1. Blue Daisy & Button cruet, original o.p. stopper, same pattern...\$14.00
2. Pink Owl Stripe vase, ruffled top, white lining, pontil... 8.50
3. Ruffled overlay bowl, rose lining, ground pontil... 14.00
4. Quezal sherbet, signed. Purple, green and gold colors... 15.00
5. Beautiful large overlay bowl, amber lining, deep ruffled edge... 17.50
6. Lovely cranberry crackle glass bowl, melon ribbed, fine no harm hair line. Very nice... 12.50
7. Large cream pitcher, black & gray, with green leaves, cow head for pouring, cows in relief on each side. A beauty... 14.00
8. Large, deep amber D. & B. canoe... 8.00
9. Nice little blue D. & B. basket, applied handle... 10.00
10. Melon shaped Tiffany vase, signed L. C. T. pontil... 12.50
11. Pretty Majolica candlestick, elephant with umbrella... 8.00
12. Beautiful paperweight, colors red, blue, black green & white, ground pontil... 15.00
13. Huge cranberry pitcher, 2 gold bands with H.P. blue flowers & berries, gold rim, really gorgeous... 35.00
14. Outstanding pr. Bohemian wine cruet, clear stoppers, flowers & coin spots. The pair... 65.00
15. Small Dresden vase, irr. green & gold, with H.P. portrait, 2 gold handles. Marked Royal Vienna, Germany. Signed... 12.00
16. Small, clear to cranberry, Horn of Plenty, 5 clear applied feet, tiny chip inside rim... 6.00
17. Large Majolica pitcher, bulbous base, yellow lilies, green & pink leaves, brown handle. Lining pink. A pretty one... 30.00
18. Frosted Bristol open compote, clear ruby colored leaves & berries, red base with pontil... 18.00
19. H.P. Dresden demi-tasse, Crossed Swords, so sweet... 12.50
20. H.P. Dresden c/s, Chinese red & blue flowers in and out of cup. Gold trim, reg. Foley... 12.75
21. Gorgeous Bristol bottle, overlay white to clear, profusely dec. with dainty pink roses on the white. Original stopper the same. This is really different... 50.00
22. Pr. small Bisque figurines, boy and girl, color tan and green, standing on base... 18.50
23. Purple Slag vase, horn shaped, ruffled top... 16.00
24. Poinsettia paperweight... 7.50
25. Magnificent Amberina vase, sq. scalloped top, ground pontil... 45.00
26. Small candy paperweight... 5.00
27. Large blue satin rose bowl, crimped top... 15.00
28. 4 Peacock blue glass finger bowls, very nice. The four... 32.00
29. Green case glass Leaf dish, pontil... 7.50

STAMPS, PLEASE — EXPRESS COLLECT ONLY

jac

## FROM THE SCRAPBOOK

(CONTINUED FROM PAGE 85)

few pieces outside of its appearing.

The Victorian era apparently concentrated as much on the tea table as the classic with the varieties of tea sets. But Queen Victoria had added the title of Empress of India and tea and coffee services, bedecked as they were with palm trees and such, were excuses for making a show themselves.

And here, in lieu of the drinking mugs of our Grand Dame, we have the punch bowl.

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### Irish Glass In the Exchange

The early making of glass in Ireland seems to be shrouded in mystery and although it was blown or moulded there in early times, it is said the secret has been lost. This is also true of glass-making in England. Some authorities maintain that glass was made in that country during the Middle Ages. If so it must have been of the crudest kind and used for windows.

The period in which the finest Irish glass was made covered about a century, beginning early in the eighteenth and extending well into the nineteenth. Belfast was making glass until 1870. Dublin until 1896. The Cork factory closed in 1894. The famous Waterford glass house was not established until about 1733, and came in to end in 1852. By 1850, the Irish glass industry had been practically destroyed by an excise duty imposed by the British Parliament in 1825.

In 1783, John Hill, a most capable glassmaker from Stourbridge, Eng., selected 50 of the best workmen of the district and joined the Penrose Brothers of Waterford in the factory they had built that year. Hill brought with him a thorough understanding of the glassmaker's art, and may be considered the real founder of the factory.

Three characteristics distinguish all old Irish glass from all other kinds—its great hardness, its velvety texture and its lovely dark tone. The glass from Waterford is famous for its beautiful dark-gray tone, or steel color. An interesting note in connection with this color is that it was very much in disfavor when the glass was first produced. The complaint was made that it was not so white as glass made in Bristol. For years the Waterford manufacturers tried to overcome that color but did not succeed until about 1850. Today collectors are keen to obtain pieces with this dark tinge, considering it one of its chief charms.

A large amount of the old Waterford was not marked. It was only upon certain types of blown or moulded pieces, notably decanters and finger bowls, that the maker's mark was impressed. Collins of Dublin, Edwards of Belfast, Penrose of Waterford and the Cork Glass Co.,

all these and others may occasionally be found moulded very faintly round a ring in the center of the base. Such pieces are very rare and consequently valuable.

It should be remembered that marks are only found on mounted pieces and not on the old Irish cut glass. Old pieces were more or less handmade, while the modern ones are turned out by the hundreds by mechanical processes. By comparison the old pieces will be found full of irregularities in the cutting and design, the edges are thicker at one place than another. Flecks of grit and minute bubbles are apparent. Modern pieces are geometrically perfect and therefore uninteresting. Old pieces show marks of wear. There are scratches where the piece has touched the table.

A good, reliable sign of Waterford is the deep, fine, sharp cutting for which it is famous. Certain pieces are also associated with this factory—the elaborate chandeliers and candelabra, the fine boat-shaped fruit bowl on a stand and scent bottles of various patterns are typical. Old Irish glass can also be distinguished from fakes by the "ring." This sound is described as a deep, musical humming with a sustained vibration, unlike the clear, sharp note of ordinary glass. The sound is unmistakable to the keen ear and has given rise to the term "Singing Waterford."

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### Overland from Boston to New York over 150 Years Ago

By WILLIAM GERMAINE DOOLEY  
in the Boston Transcript

The distance from Boston to New York is about 250 miles. Thus estimated Brissot de Warville in 1794, French traveler to this country, writing in his memoirs. The account of his journey presents an interesting contrast with today, as may be seen from the following excerpts from notes which have been gleaned for us by Mr. Howard G. Hubbard, curator of the Skinner Museum at South Hadley.

In the summer season, the journey is performed in four days, wrote Warville.

"We set out from Boston at four o'clock in the morning, and passed through the handsome town of Cambridge. The country appears well cultivated as far as Weston, where we breakfasted; thence we passed to Worcester to dinner, forty-eight miles from Boston. The town is elegant and well peopled; the printer, Isaiah Thomas, has rendered it famous through all the continent. He prints most of the works which appear; and it must be granted that his editions are correct. The tavern, where we had a good American dinner, is a charming house of wood, well ornamented; it is kept by Mr. Pease, one of the proprietors of the Boston stage.

We slept the first night at Snencer, a new village in the midst of the woods. The house of the tavern was

but halfbuilt; but the part that was finished had an air of cleanliness that pleases, because it announces that degree of competence, those moral and delicate habits, which are never seen in our villages. The chambers are neat, the beds good, the sheets clean, supper passable; cider, tea, punch and all for fourteen pence a head.

Now, compare, my friend, this order of things with what you have a thousand times seen in our French taverns—chambers dirty and hideous, beds infested with bugs, those insects which Sterne calls the rightful inhabitants of taverns, if indeed long possession gives a right; sheets ill-washed, and exhaling a fetid odor; bad covering, wine adulterated, and everything at its weight in gold; greedy servants, who are complaisant only in proportion to your equipage; grovelling towards a rich traveler and insolent towards him whom they suspect of mediocrity.

In the United States, you travel without fear, as without arms. I traveled with a Frenchman who, thinking he had much to fear in a savage country, had furnished himself with pistols. The good American smiled at his precautions and advised him to put his pistols in his trunk; he had wit enough to believe him. Here you sleep quietly among the woods, in an open chamber of a house whose doors shut without locks. And now judge which country merits the name of civilized, and which bears the aspect of the greatest general happiness.

We left Spencer at four o'clock in the morning. New carriages, new proprietor. It was a carriage without springs, a kind of wagon. A Frenchman who was with me began, at the first jolt, to curse the carriage, the driver and the country. Let us wait, said I, a little, before we form a judgment: every custom has its cause: there is doubtless some reason why this kind of carriage is preferred to one hung with springs. In fact, by the time we had run thirty miles among the rocks, we were convinced that a carriage with springs would very soon have been overset and broke.

The traveler is well recompensed for the fatigue of this route, by the variety of romantic situations, by the beauty of the prospects which it offers at every step, by the perpetual contrast of savage nature and the efforts of art.

Such were the ideas which occupied me the greater part of my journey: they sometimes gave place to others, arising from the view of the country houses which are seen at small distances through all the forests of Massachusetts. Neatness embellishes them all. They have frequently but one story and a garret; their walls are papered; tea and coffee appear on their tables; their daughters, clothed in calicoes, display the traits of civility, frankness and decency—virtues which always follow contentment and ease. Almost all these houses are inhabited by men who are



both cultivators and artisans; one is a tanner, another a shoemaker, another sells goods; but all are farmers. The country stores are well assorted; you find in the same shop hats, nails, liquors. This order of things is necessary in a new settlement: it is to be hoped that it will continue; for this general retail occupies less hands and detaches fewer from the great object of agriculture.

It is not supposed that one-third of the land of Massachusetts is under cultivation; it is difficult to say when it will be so, considering the invitation of the western country and the province of Maine. But the uncleared lands are all located and the proprietors have enclosed them with fences of different sorts. These several kinds of fences are composed of different kinds of materials, which announce the different degrees of culture in the country. Some are composed of the light branches of trees; others of the trunks of trees laid one upon the other; a third sort is made of long pieces of wood, supporting each other by making angles at the end; a fourth kind is made of long pieces of timber, supported at the ends by passing into holes made in an upright post; a fifth is like the garden fences in England, and the last is made of stones thrown together to the height of three feet.

This last is most durable and is common in Massachusetts. From Spencer to Brookfield is fifteen miles. The road is good as far as this last town. The situation of Brookfield is picturesque. While breakfast was preparing I read the gazettes and journals, which are distributed through all the country. Our breakfast consisted of coffee, tea, boiled and roasted meat; the whole for ten pence, New England currency, for each traveler. From this place to Wilbraham the road is covered with rock and bordered with woods. At this place, a new proprietor and a new carriage. A small light carriage, well suspended and drawn by two horses, took the place of our heavy wagon. We could not conceive how five of us could fit in this little Parisian chariot and demanded another.

The conductor said he had no other; that there were so few travelers in this part of the road that he could not afford to run with more than two horses; that most of the travelers from New York stopped in Connecticut, and most of those from Boston at Worcester. We started like lightning, and arrived in an hour and a quarter at Springfield, ten miles. This man was one of the most lively and industrious and at the same time one of the most patient I ever met with. In my two journeys through this place, I have heard many travelers treat him with harsh language; he either answers not at all or answers by giving good reasons.

The greater part of men of this profession in this country observe the same conduct in such cases. Springfield, where we dined, resembles an European town; that is, the houses are placed near together. On a hill

that overlooks this town is a magazine of ammunitions and arms belonging to the State of Massachusetts. This is the magazine that the rebel Shays endeavored to take and was so happily defended by General Shepard. We set out from Springfield after dinner for Hartford. We passed in a ferry boat the river that washes the environs of Springfield.

To describe the neighborhood of Hartford is to describe Hartford. Nature and art have here displayed all their treasures; it is really the paradise of the United States. This State owes all its advantage to its situation. It is a fertile plain, enclosed between two mountains, which render difficult its communications by land with the other States. It is washed by the superb river Connecticut which falls into the sea, and furnishes a safe and easy navigation.

On quitting Hartford, you enter Wethersfield, which is remarkable for its vast fields uniformly covered with onions of which great quantities are exported to the West Indies. It is likewise remarkable for its elegant meeting house. On Sunday it is said to offer an enchanting spectacle, by the number of young handsome people who assemble there, and by the agreeable music with which they intermingle the divine service. You will not go into a tavern without meeting with neatness, decency and dignity. The tables are served by a young girl, decent and pretty; by an amiable mother, whose age has not effaced the agreeableness of her features; by men who have that air of dignity which the idea of equality inspires, and who are not ignoble and base, like the greatest part of our tavern keepers.

On the road you often meet those fair Connecticut girls, either driving a carriage or alone on horseback, galloping boldly, with an elegant hat on the head, a white apron and a calico gown—usages which prove at once the early cultivation of their reason, since they are trusted so young to themselves, the safety of the road and the general innocence of manners. You will see them hazarding themselves alone without protectors in the public stages—I am wrong to say hazarding; who can offend them? They are here under the protection of public morals and of their own innocence. Other proofs of the prosperity of Connecticut or the number of new houses everywhere to be seen and the number of rural manufactories arising on every side.

We dined at Newhaven. The university here enjoys a great reputation through the continent; the port is much frequented; the society is said to be very agreeable. We were obliged to quit this charming town to arrive in the evening at Fairfield where we spent the night.

It is thirty-one miles from Rye to New York. The road is good, even and gravelly. We stopped at one of the best taverns, I have seen in America. It is kept by Mrs. Haviland. We had an excellent dinner and cheap. To other circumstances

very agreeable, which gave us good cheer at this house, the air of the mistress was infinitely graceful and obliging, and she had a charming daughter, genteel and well educated, who played very well the forte-piano. Before arriving at New York, we passed by those places which the English had so well fortified while they were masters of them. You still see their different redoubts and fortifications which attest to the eye of the observer the folly of this fratricidal war.

## Early American Glass

By GRACE DILLARD

in the Grand Rapids, Mich., Herald

Many of the present-day collectors of glass have found their first inspiration from some old piece which has come down to them from a past and gone relative, or perhaps some particularly lovely piece has been given them. But in the main collections are made only after a diligent, painstaking and persistent search has been made and particularly fine pieces discovered, perhaps, in isolated seclusion among modern surroundings or in dim and dusty attics, or cupboards.

But no matter where these odd old pieces of glass are found, they at once carry with them their quaint charm which is reminiscent of the past, and no matter what the source of their first interest, they never fail to take hold of the collector in some incomprehensible way and inoculate him with the fever of discovery and acquisition.

There are a great many reasons why this old glass, some of it so crudely and amateurishly made, imbues us with such an intense interest. Some of its strong appeal is considered to be on account of its color. Again the designs of many examples are their consuming interest, for no one can deny their excellent proportions and quaint patterns. Color or design will delight the amateur, but after a close study of glass and authoritative information concerning the origins of particular types the element of historical importances enters into the buying.

More tantalizing possibilities are offered to the collector of early glass than in the accumulation of any other classification of small Americana.

Many collectors are now realizing the joy and satisfaction of assembling table glass ware for use in the home. While others are imbued with an historical interest in old factories or are collecting only those pieces of Early American glass which are historically important.

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There is the third type of collector, the one who recognizes their monetary value and whose purchases are inspired by these sentiments.

In inconspicuous shops all over the country, as well as in well known markets, the amateur who collects for use in the home, or the professional

(CONTINUED ON PAGE 97)

## Mildred Banks Antiques

Authentic

205 North Cross St.,  
Robinson, Illinois

Express or Postage Extra — Lists Available

1. 12 3/4" French Limoges Haviland chop plate, garland of pink roses dec., fancy gold trim, scalloped edge. \$14.50
2. Cosmos pattern glass, miniature lamp, pink band, umbrella shade, rare and beautiful. 25.00
3. Large emerald green Thistle pattern open sugar bowl. Has gold thistle on sides. Marked "Near Cut". 5.00
4. Blue & opalescent swirl creamer, clear handle, bulbous, ruffled top. 8.00
5. 6" China tea tile, roses decoration. 2.00
6. 2 Clear Beaded Grape sauce dishes, each \$4.00; 2 matching goblets, each \$5.00; matching celery tray has rose chip. 5.50
7. 4 English bone dishes, Royal semi-porcelain, dainty sprays of blue & pink flowers dec., each. 2.25
8. Handpainted china water pitcher, pink & red roses dec., gold trim, shades, background, gold trim. 10.50
9. Jumbo size rose bowl, Diamond Point & Fan dec., brilliant near cut. Lovely. 7.00
10. 7 1/2" Amber glass Hen covered dish. 10.50
11. 9 1/2" Rochele pattern clear glass lamp. 5.00
12. Arched Ovals butter dish, gold in mint condition. Fine for candy. 5.00
13. Gorgeous Dresden open edge celery tray, allover floral dec., gold trim. 7.50
14. Dew & Raindrop punch cups each \$1.25; 2 matching goblets, each. 4.00
15. Bohemian cut glass creamer, brilliant blue & clear. Very attractive. 7.50
16. 6" Moon & Star covered compote, \$8.50; matching spoon holder. 5.00
17. GOBLET: Two Panel \$3.75; clear Wildflower \$5.00; clear Ribbon with etching \$6.50; 2 heavy Panel Grape, each \$3.75; canary Basketweave \$6.50; Blue 1000 Eye \$6.50; Magnet & Grape. 5.00
18. 10" Vaseline Daisy & Button plate. 7.50
19. H.P. china miniature open compote, lovely floral dec. Nice for mints. 3.00
20. 3 Bavarian china cups & saucers, garlands of pink roses, with conventional border, gold trim, each \$5.00; hand-painted china cup & saucer, pink & purple aster dec. 5.00
21. Blue milk glass stein, scent with figures in relief, German inscription. 6.50
22. 8 1/2" Gorgeous china Game plate, quail with scenic background. Unusual & fine. 7.50
23. TUMBLERS: Inverted Thumbprint, 2 canary yellow, 2 sapphire blue & 1 emerald green, each \$4.00; 2 late clear Thistle, each \$4.00; clear with enamel dec. \$2.00; 3 Taffeta glass, each \$2.00; blue with enamel dec. 4.00
24. 9 1/2" Dinner Bell cake stand. 8.50
25. 3" Amber Daisy & Button slipper. 2.25
26. 2 Green Herringbone sauce dishes, each. 4.00

NO C. O. D'S.

## RUSSELL CARRELL AMERICAN ANTIQUES - Salisbury, Conn.

PATTERN GLASS

- Compact creamer \$6.50; oval relish 8x5 1/4" \$4.00
- Oaken Bucket creamer. 4.50
- Fan, Daisy celery. 6.50
- Beaded Tulip goblet. 5.00
- 2 Crowfoot goblets, ea. \$8.50; 2 fld. sauces, ea. 2.50
- 3 Liberty goblets, ea. \$5.00; 2 fld. 4 3/4" sauces, ea. 4.00
- 3 Banded Portland wines, ea. 2.25
- 2 Rose in Snow mugs, applied handle type, ea. 7.50
- Bellflower master salt, ray base, seal, top. D. & B. water pitcher, Ray Vlet. Pl. 9, finest type. 8.50
- Blue Wildflower oval water tray. \$15.00; rare turtle salt, 2 legs chipped off. 9.50
- ROMAN ROSETTE: Jelly compote, \$6.50; 3 tumblers, ea. \$7.50; 2 flat 4" saucers, ea. \$2.50. Oval dishes: 2 8 1/2 x 5 1/2", \$4.50 ea.; 1 9 1/2 x 6 1/2", \$5.00; 1 7 1/2 x 5", \$4.00; 1 8 1/2 x 4", \$2.50. 3 platters, 11x9", ea. 6.00
- Rare Blue M.G. Jewel celery, frontpiece. 30.00
- Blue M.G. Club & Fan 7 1/4" plate. 7.50
- Black M.G. plate, S. border, 7 1/2" square. 7.50
- Rare Lafayette preserve jar. 9.50

POTTERY AND CHINA

- 4 Bennington tile pie plates, ea. 8.50
- Mkd. Bennington spittoon. 25.50
- Rare unmarked Bennington standing Toby. 20.00
- 2 8 1/2" Yellow bdr. Criel plates, blk. ctr. fls. October & December, ea. 12.50
- CANOVA PLATES: 10 1/2" pk. bdr., gr. ctr. \$15; 8 1/2" blue. 6.50
- Rare ("Dr. Syntax at Home") 7 1/2" soft paste raised bdr., polychrome colors. 32.50
- Dr. Wall Worcester white fluted demi-tasse, blue dec. 10.00

TRANSPORTATION EXTRA

## S & R ANTIQUE SHOP

1417 Forest Avenue,  
Des Moines, Iowa

- Wheeling Peachblow Bud vase, \$12.50. Old blue B. & D. large hat, \$15; sugar also, canary, \$12. Blue D. & D. salad dish, old, \$15. Green emerald Pannelled D. & B. long dish, \$14. Amber Hobnail & Cable cup, \$4.50. Amberina Thumbprint scalloped finger bowl, \$20. Indiana Verde finger bowl, \$15. Crossed Swords cup & saucer, lined with gold, \$16. Demi-tasse rose c/s, \$8.50. Demi-tasse c/s, pink flowers on 3 legs, \$6.75. Crystal Wedding square cake stand, \$12. China teapot, sugar & creamer, hp. Morning Glories, lovely, \$16. Chocolate teapot, sugar & creamer, hp. \$15. Very nice 3 jumbo cups and saucers, \$17, \$12 & \$9. Crossed Swords tea set, gold lined, perfect, \$16. Small Rose cup & saucer, beauty, \$8. Green emerald green dish. Pannelled D. & B. dish, \$14. Pannelled D. & B. dish, daisies, amber, large, \$12. jao

## TWIN PINES ANTIQUE SHOP

132 Beech Street, Stow, Ohio

ZORA W. NESBITT

- COVERED SAWTOOTH COMPOTE, proof, 11 1/2" height, 8" diameter, \$22.  
COVERED MOON & STAR compote, small underedge chip on lid, 11" height, 7" diameter, \$23.  
COVERED LION COMPOTE, frosted gadroon border, 12" height, 8" diameter, \$27.  
ROUND SATIN GLASS decorated cracker bowl, resilvered frame and lid, 6" height, 4" diameter, \$20.  
RUFFLED PINK to raspberry glass dish, resilvered holder and handle, \$25.  
THREE-PIECE TEA SET, decorated berry finials, \$20.  
IRONSTONE TUREEN cover and tray, decorated, \$18.  
No C.O.D. - Ship by Express Insured Collectors' jao

## THE INTERNATIONAL SHOP

1141 N. 7th St., Grand Junction, Colo.

1. PAPERWEIGHT, rare souvenir of Pan-American Exposition, N.Y. Colored litho. showing 2 maidens, North and South America, heavy glass. \$9.00
2. DRESDEN PATCH BOX, hinged with Apollo and 3 Goddesses on cover. Signed Angelica Kauffmann, gorgeous colors, 2 1/4" diam., 1 1/4" tall. 26.50
3. CRUET, apple green with swirl base and matching swirl stopper, nice pontil. 7.50

## "DEMI-TASSE COLLECTION"

We now have a very choice collection for you to choose from. Minton, Limoges, Silver Luster, Carlsbad, Fleur-de-Saxe, Royal Worcester, Doult, Bavarian, others. Priced from \$2.75 to \$10. Photograph of collection. EVERYTHING PERFECT & OLD PHOTOGRAPHS 15c, POSTAGE EXTRA jao

## CHARLOTTE M. KALBFELD

147 Fifth Ave., Gloversville, N. Y.

TUMBLERS

Amber Pannelled Thumbprint. \$3.50

Blue opalescent Roman Key design, ornate. 4.50

Cranberry Inverted Thumbprint. 4.00

4 1/2" Frosted glass hinged trinket, enamel decoration. 5.50

3 Pc. signed handpainted tea set. 8.50

Pr. 7" signed handpainted plates, seashells, pr. 7.00

4 Colorful shaving mugs, ea. 2.50

RS Prussia tea cup & saucer, lovely. 5.00

China butter dish, gold & roses. 5.00

Chelsea tea cup & saucer. 4.50

Blue Hobnail slipper with kitten. 6.00

Apple green Daisy & Button baby shoe. 6.00

Goblet, "Pillar" E. W. L. Pl. 22. 5.00

Unusual large scuttle mug, iridescent & gold. 6.00

Write for List — Stamp Appreciated jao

## PHIL LIND ANTIQUE SHOP

1023 Bateman Street, Galesburg, Illinois

4 9 1/4" C. T. German plates, pink roses, some blue around border and 2 gold wreaths, very pretty, ea. \$3.50

Royal Bayreuth creamer, Jack in the Bean Stalk. 5.50

Jewel with Festoon oblong pickle dish. 3.00

China shaving mug, blue flower spray with twisted handle. 2.50

China cuspidor, red roses and green trim. 3.50

Pink luster cup & saucer, dark blue and gold trim. A fine cup for luster collection. 6.50

TRANSPORTATION EXTRA jao

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R. R. 4, Niles, Michigan

- SET OF SIX H. P. SALT DIPS, blue forget-me-nots, marked Belleek, \$5. SLIPPER, 4" blue luster, lots of gold trim, \$4.  
3 LIBERTY BELL GOBLETs, Lee E. A. Plate 58, ea. \$4.50.  
COLLECTION OF VIC. art glass vases.  
PR. RARE CRANBERRY Bohemian, Tiffany style pewter mount, 9" Raku ware, bud vase, write.

SATISFACTION GUARANTEED  
POSTAGE EXTRA jao

## RUTH E. MIKKELSON, ANTIQUES

10900 Wayzata Blvd., Minneapolis 16, Minn.

- 5 c/s, gold band, Limoges, France, ea. \$4.50  
Actress compote. 22.50  
Frosted blue Hobnail covered butter. 23.50  
Shaving mug, ten keys painted on. 7.50  
S/C, red & pink roses, Germany, set. 5.00  
Berry bowl & 6 sauce dishes, match above, set. 9.00  
Strawberry creamer. 3.00  
8" Tall pitcher, blue & white with cows and windmill, mk. Prussia, Royal Rudolstadt. 8.50  
Bristol bottle, orig. stopper, flowers, pretty. 8.50  
9 1/2" Portrait plate, Austria. 12.50

Express Extra — No Reproductions jao

- GOBLETs: 4 Lincoln Drive, ea. \$3.50; 5 Cross Loos, 1 has tiny nick on foot, no harm, ea. \$4.50; Chain & Star, \$5.50; Beaded Dart Band, \$3.50. 3 Button Arches handled mugs, 3" high, red souvenir tops, ea. \$4.50; all \$13. Shallow Daisy & Button fan-shaped dish, small nick on 1 side, \$3.50. Spoon holder or celery, Late Buckle, \$1. Spoon holder or celery, Carman sits on scalloped feet, same scallop at top, nice, \$8. Moon & Star 7 1/2" diameter, \$3. Pattern glass cruet with stopper, don't know pattern, nice \$8.50.

GUARANTEED OLD

Transportation Extra — Stamp, Please

## BOYLES FLOWER & ANTIQUE SHOP

901 Brown Street, Dalton, Georgia

ja

## GRACE C. WOODWARD

134 Oliver St., Malden, Mass.

- Milk glass covered sugar, 6" tall, oblong, shell pattern sides. \$4.50  
Milk glass plate, 7 3/4" diam., shape of shell, plain decorations. 3.50  
White scalloped edge, 6 1/2" diam., Woman in Shoe in colors, in center small chip on under side, marked Iris E.P.P. CO. 2.00  
Very lovely archid color vase, milk glass, 6" tall, 2 1/4" diam., flower decoration. 8.00  
Cut glass vase, perfect, 7 1/2" tall. 4.00  
Transportation Extra — Stamp Please jao

## MRS. LON S. COOPER

812 Camp St., Piqua, Ohio

WISHING ONE AND ALL A MERRY CHRISTMAS

AND PROSPEROUS NEW YEAR

1. Staffordshire trinket box, lion on cover. \$10.00
2. Beautiful Wedgwood coal scuttle having mug. Write
3. Pannelled Thistle cruet. 5.25
4. Jersey Swirl based celery, manufacturers flaw on the inside. 4.25
5. 3 3/4" English Coaching Days plates, each with different scene. Each. 4.00
6. 6 P. T. Tirschenreuth Bavarian sq. plates, beautiful hunting scene in center bordered with 3/4" maroon band, outer edge is deep ivory covered with lacy gold leaf overglaze. 48.00
7. Early English Ironstone covered Toothbrush dish, colorful sea shell decorations, raised sea berry forms knob on lid, 2 tiny hair lines. 8.50
8. Stippled Grape & Festoon goblet. 4.25
9. Early glass Bitters bottle, shape of oyster. 6.25
10. Stippled Dahlia milk glass syrup. 6.50
11. Miniature opaque base and shade, Blik and Circle pattern, Millard 253, (no brass parts). 7.50
12. D. & B. Crossbar cream pitcher. 5.25
13. Base to double Satin Ribbon compote, takes 6 1/4" lid. 4.00
14. Early German fluted china open sugar and creamer, yellow and pink multi-colored roses. 5.25
15. Pair of 6 1/4" vases: one side opalescent luster with medallion containing Crown of Thorns, gold lustre handles, other side has beautiful handpainted purple flowers, perfect. Pair. 9.00

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**SIMEONE'S ANTIQUES**

1835 W. 4th St., Wilmington, Del.

|  |         |
|--|---------|
| 9" Oval Lion covered dish, Lee 93                      | \$17.50 |
| 7" Westward Ho compote no cover, Lee 82                | 15.00   |
| Pr. 9" dec. cranberry barber bottles                   | 18.00   |
| 8 1/2" x 13" M. G. Loop edge dish, Lee 84, chip        | 12.50   |
| 6" M. G. Heart dish, Lee                               | 6.50    |
| 8 5/8" Chelsea plates, blue bell flowers               | 16.00   |
| 10 7/16" Chelsea plates Baroque, Grape pat.            | 25.00   |
| 2 8 1/4" caramel figure center plates                  | 25.00   |
| Caramel tumbler baroque, floral & loop                 | 6.50    |
| Sets of C. G. tumblers 4s \$8.00; 5s \$10.00; 6s 15.00 |         |
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**MRS. WARREN H. WILSON**

624 Linden Avenue, York, Pennsylvania

|   |        |
|---|--------|
| MILK WHITE SQ. LEAF SYRUP. Oak leaf & acorn design. Good colors. Millard's Op. Gl. 125    | \$7.50 |
| MILK WHITE Rose cov. jar, 8" hl., colors fair. Op. Gl. 114                                | 6.50   |
| MIN. LIBERTY BELL: cov. sugar, \$5.00; spooner  | 3.00   |
| PIGMY: 1 goblet, etched, \$5.00; berry bowl, plain, 9 1/2"                                | 4.00   |
| SQ. CRYSTAL WEDDING: cov. sugar, \$6.50; spooner, \$3.50; banana stand, 9" hl.            | 11.50  |
| No Reproductions. No C.O.D.'s. Please incl. sufficient postage if Parcel Post is desired. |        |
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|---|---------|
| Hinged cover box. 8" base, 7" top, 3 1/2" high. very nice enamel dec. | \$35.00 |
| Nailsea bowl, pie crust edge, 5 1/4" across                           | 28.00   |
| Blue M. of P. Satin vase, 8" high, nice shape                         | 30.00   |
| Cookie jar, Waverest type, very pretty                                | 14.00   |
| Auburne cruet, lovely color, slight check in handle                   | 18.00   |
|   | jac     |

**HICKORY HILL STUDIOS**

550 Sereff Road, Lima, Ohio

|   |        |
|---|--------|
| Wines: Barbary \$3.50; Bullseye Variant                                     | \$2.00 |
| Admiral Dewey water pitcher   | 4.00   |
| Custard small bowl on 3 feet, tiny leaves, McK.                             | 4.00   |
| Meakin Ironstone Tea Leaf rect. platter, 10x14"                             | 3.50   |
| 9" China fruit plate, wide apricot border, blue plums in center, no mark    | 4.50   |
| Wooden butter mold, 1 lb. size, w. swan                                     | 4.50   |
| Set 6 Bennington knobs w. pewter centers, 2 1/4" in diam. Perfect for chest | 18.00  |
| Transportation Extra — Stamp for Reply, Please                              | jac    |

**THE HOBBY STALL**

HUBERT &amp; HELEN HARRIS

Perth Road, Amsterdam, N. Y.

|   |         |
|---|---------|
| Squatty open vase, 4 1/4", gray, gold & peach; Fischer, Budapest  | \$12.50 |
| 5 1/2" Jasper plaque, "Niagara Falls"   | \$7.50  |
| Handpainted sugar & creamer, M.Z., Austria. Pink arbutus lovely handles and initial. Set                      | 8.50    |
| Old bisque match holder with sweet little child, pastel colors. Nice for cigarettes or flowers                | 6.50    |
| 7" Footed cut glass dish  | 5.50    |
| Cut glass sugar & creamer, small  | 5.50    |
| Lovely Staffordshire large footed cup, irreg. edge, deep to pale blue raised gold flowers, never had a saucer | 4.50    |
| Handled Leaf dish, opalescent & gold, Germany. Very nice  | 4.50    |
| Transportation Extra — Stamps for Inquiries   | jac     |

**MICHAEL CODY, Jr.**

356 Tappan St., Brookline 46, Mass.

|   |        |
|---|--------|
| Amber Hobnail, orn. band, cup & saucer              | \$9.00 |
| M.W. Blackberry creamer \$12.00; sugar \$8.00; both | 16.00  |
| Sokomo cruet, matching stopper                      | 8.00   |
| O. & B. Amberette celerie                           | 12.00  |
| Liberty Bell goblets, ea.                           | 4.50   |
| Amber Queen goblet                                  | 7.00   |
| 6 Ribbed Grape goblets, ea.                         | 5.00   |
| Lion egg cup  | 15.00  |
| Grape & Festoon with Shield mug                     | 5.00   |
| Three-Face large cake stand, 10 1/2"                | 25.00  |
| 2 Argus (Leo 11) whisks, ea.                        | 6.50   |
| 3 Framed Blocks wines, ea.                          | 5.00   |
| Fair Hand pattern celerie                           | 12.50  |
| Rose-in-Snow round creamer                          | 7.50   |
| Waffle & Thumbprint pint bar decanter               | 8.00   |
| Horn of Plenty cvd. sugar                           | 15.00  |
| Fully Guaranteed — Postage Extra                    |        |
|   | jac    |



Middleburg,  
Virginia

**COPPER LUSTRE**

Pitcher, blue band, \$30.

Covered biscuit jar, blue band, rare, \$50.

Tumbler, raised flowers, rare, \$40.

Goblet, 2 scenes in lavender, "Faith" and "Hope," rare, \$75.

Flower Pot with Lion Head medallions, yellow band with roses, perfect, has original saucer but it is cracked, rare, \$65.

**LAIRD'S ANTIQUES**

Morristown, Minn.

|  |     |
|--|-----|
| Emerald green Herringbone Fruit plate, \$7.  |     |
| Fr. 9 1/2" Irish dresser bottles, \$7.   |     |
| 6" Wedgwood Ivory & gold tureen and tray, \$7.   |     |
| Inverted Strawberry creamer, \$7.50.   |     |
| Beaded Dewdrop cruet, \$6.50.  |     |
| ANOTHER COLLECTION OF STRAWBERRY & CURRANT, INCLUDING GOBLET   |     |
| Blue Willow Oak butter, \$12.50; spooner, \$7.50.  |     |
| Stippled Forget-Me-Not cup, \$5.   |     |
| Frosted Ribbon cheese dish.  |     |
| SAUCES: Moon & Star, Jacob's Ladder, Maple Leaf, Shell & Tassel, Gonterman, Dia. in Diamond, Blue Diamond Quilted. |     |
| MANY GOBLET IN THE BETTER PATTERNS.  |     |
| Roman Key water pitcher, \$7.  |     |
| Ball & Swirl butter, \$5.  |     |
| 3 1000 Eye wines, ea. \$4.50.  |     |
| SEVERAL PIECES OF FROSTED MAGNOLIA   |     |
|  | jac |

**HODGES HOBBY HOUSE**

15504 S. Atlantic Ave., Compton, Calif.

|  |         |
|--|---------|
| 1. BURMESE VASE, gorgeous coloring, lemon yellow to deep pink. Flare top. 13" hl. Same as vase on left, plate 242, Lee's Vict. Glass | \$75.00 |
| 2. COACHING WAYS plate, "Paying Toll", 10" Ridgway's England. Silver lustre rim  | 7.50    |
| 3. DICKENS plate "Mr. Pickwick beneath the Mistletoe", 9", scalloped edge, Ridgway's England   | 6.50    |
| 4. OYSTER PLATE, Rose pattern, marked Elite, Limoges, set of 6   | 18.00   |
| 5. CUT GLASS GOBLET, beautiful pattern, set of 8, all matching and perfect   | 100.00  |
| 6. BURMESE FAIRY LAMP, clear lacy glass base marked Clarke's Pyramid   | 27.50   |

We wish you happiness and prosperity in the coming year.

Trans. Extra — Satisfaction Guaranteed jac

**NERVA McKEE, Antiques**  
Byron, Illinois

|  |         |
|--|---------|
| PR. TREE OF LIFE HAND jelly compotes, 5 1/2", pr.        | \$25.00 |
| AMBERINA JACK IN PULPIT vase, 8 1/4" high, 4 1/2" top    | 12.00   |
| LATTICE MILK GLASS bowl, 9x2 1/4"                        | 10.00   |
| SCROLL & EYE milk glass bowl, 6 1/2"x2"                  | 6.50    |
| MAJOLICA Teapot, please write.                           |         |
| Sent Express Collect unless sufficient postage enclosed. |         |
| STAMP PLEASE jac   |         |

**GEORGE & MICHAEL ABRAHAM**

1554 Pennsylvania Avenue, Detroit 14, Michigan

OPAL AMBER HOLLY COLLECTION, comprising tumblers, sauces, relishes, rare cakestand, syrup pitcher, covered sugar, covered butter, unique large vase, handled mug, bowls, and a pair of the rare covered sweetmeat compotes.

AMERICAN COIN, pair of large covered compotes, rare milk pitcher, salt and pepper shakers, and goblet.

HOBNAIL authentic water sets in blue and amber, cranberry opalescent tumblers and sauce dishes, blue opalescent sauces, and a fine selection in other colors of the finest type including clear goblets and wines.

MILK-WHITE plates in many patterns including a set of Scroll and Eye border in 7 1/4" and 10" size, S-Border in all sizes. Over 50 animal covered dishes.

ALWAYS A FINE SELECTION WITH MANY RARITIES  
IN THE FINEST PATTERNS.

List No. 30 ready for mailing, and will be sent on request.





Like a cheerful painting, old Majolica adds color to the collectors surroundings

## Majolica, Like Gold is Where You Find It

By LENA WILLIAMS

I believe too few people realize the possibilities of majolica. For a table service, it is colorful and practical.

Once the collector starts on her quest, however, she is going to have to exercise discretion in buying or she will find herself with a cupboard full of junk. Much majolica is of inferior design, garish or muddy colored and chipped or with the glaze badly worn off. I do not make a practice of buying cracked dishes but if an outstanding piece of majolica is discovered I know of nothing which can be repaired more successfully, and a good buy should not be passed up because it is damaged.

If one stacks majolica plates, saucers, etc., it is a good idea to place

something between as the glaze wears off very easily. I cut crepe paper napkins of the desired size and use them between plates or leaves.

There are several varieties of majolica including many modern pieces. Some people collect only Etruscan majolica as it is one of the few kinds which is marked, and consequently, easily distinguished as old. Many believe anything bearing the Etruscan mark is uniformly good. I believe this is a mistake as I have found a great deal of difference between individual pieces bearing the Etruscan mark. For example, I have some large leaves, very lightweight and with beautiful artistic coloring and also have some the same size weighing twice as much, colored a dull

muddy tan and pink, both with the Etruscan markings. Possibly the most sought after design is the Etruscan shell and seaweed pattern. While I have a number of these pieces, I do not think they compare in either coloring or design with the unmarked shell and seaweed pieces which have waves, shells of various sizes, fish and seaweed in high relief. I also have found the pieces with the English registry mark very fine with great attention to detail and coloring and some of my best pieces are of English manufacture. I cannot say as much for the pieces of German majolica which I have seen. To me they are of very ordinary appearance and resemble greatly in coloring and design articles which may be bought for around 25c in any chain store.

In my opinion the most attractive plates are those in the blackberry design with a basket weave background, a large berry in the center, with a spray of leaves, fruit and flowers superimposed. These come with cream, brown, tan, turquoise and light green backgrounds. The Etruscan people have a plate of similar design with strawberries and crab apples but, in my opinion, it does not commence to compare with the blackberry plates in any way.

There is also the rose majolica which is eagerly sought by some collectors which has both the design and background in an old rose shade. It is rather scarce but I have never collected any of it as I think it appears lifeless against the more vivid shades of other majolica.

The new collector would do well to examine carefully the linings and backs of pieces. These having an orchid lining are usually much finer than those having other colored linings. Also a fine piece quite often has a beautifully mottled back, and while all good pieces do not have orchid linings and mottled backs, my orchid linings and beautifully mottled backs are usually good.

It is not a very difficult task to secure a nice collection of majolica. I have completed a service for twelve within the past three years without any particular effort, and I did not make an intensive search but merely bought such pieces as I happened to run across. I have fifteen cups and saucers which some people tell me is an achievement, but I consider that merely luck. Majolica, like gold, is where you find it, and it is a good idea to ask about it no matter where you are. From a dealer in fine French antiques I bought my best piece, a wonderful covered dish of English majolica.

Majolica is a versatile ware and will fill the requirements of both the collector who wishes decorative cabinet pieces and the practical person who wishes a usable table service. I sometimes ease my conscience when I buy a new piece by saying it is something that I can use, although at times I wonder if three different services for six and four services for twelve besides some odds and ends might not be considered a superabundance of dishes for two people.

## FROM THE SCRAPBOOK

(CONTINUED FROM PAGE 93)

who collects to complete his displays, will still find certain pieces which he enthusiastically acquires.

If the collecting of glass is for use in the home only, it is perhaps not so important that we are able to distinguish authenticating characteristics and are also able to trace origins. But it certainly adds to the interest if we know the history or the conjectured origin of the pieces we assemble.

Early American glass, both clear and colored, is of two types, blown and pressed. These types are again classified in different ways, and a close study of them will reveal how varied and interesting they are and will create in us considerable respect for the pioneer glassmakers. Their work, though difficult, must have held that certain element of adventure which alone gave us our many diversified subjects, styles, and types, in glassware. The clear, early American glass, in many instances, was made in identical shapes in more than one factory. This cannot always be distinguished or definitely attributed, for several factories often used the same patterns, for the workmen traveled about a great deal from one factory to another, taking special patterns with them. But many times one distinguishes a slight difference in texture, tone, shade, and weight.

oOo

In colored glass, the sapphire blue, canary yellow, amethyst, amber, sea green and other colors are of immense interest and are highly valued.

Crudely shaped bottles, vases, bowls, and odd pieces are collected and are valued for various distinguishing marks which classify them more or less definitely. Some collectors have a penchant for flasks of political significance. Some pieces can be definitely ascribed to a certain origin, but usually they are designated as of a certain type.

The glass of Sandwich is probably best known to the average buyer of old glass. Stiegel glass, while more rare, is perhaps equally well known, in name if not in fact.

There were several New York state glass houses of considerable importance, and their glass bears definite distinguishing qualities. Other glass—known as Pittsburgh glass, South Jersey glass, Wistarburg glass, Millsville glass, Saratoga glass, is also well known and greatly desired.

## John Rogers

in the *Batavia, Ill., Daily News*

Among the imperishable records of American life in the last century are the plaster casts of little statuary groups made by a man by the name of John Rogers, 22 of which are owned

by Mrs. Mary P. Harris of No. 315 East Main street. Mrs. Harris' collection is one of the largest in the state. The Buffalo Museum also has a few and the New York Historical Society's Museum has just added 110 of the statues, which it purchased from the Rogers family.

Public interest in the works, which were well known two or three generations ago, awoke again with the publication of 12 beautiful illustrations of 12 groups on the 1938 calendars issued by the Travelers Insurance Co. Among those which Mrs. Harris owns in the historical group are "The Council of War," showing Abraham Lincoln, General U. S. Grant and Edwin M. Stanton, secretary of war. This group was most popular during the Civil War and is now the scarcest. Mrs. Harris also owns "Return Volunteer," "Taking the Oath," "Union Refugees," "One More Shot," "Uncle Ned's School" and "The Wounded Scout," in this group.

Among those which depict everyday life, and which Mrs. Harris owns are "Checkers" (Up at the Farm), "Neighboring Pews," and "Coming to the Parson," which are shown in the Travelers' calendar; "Going for the Cows," "Faust and Marguerite" and "It is so Nominated in the Bond."

Rogers, a native of Salem, Mass., modeled his first group which he called, "Checker Players" and when it was auctioned for \$75 he immediately realized the possibilities of the business and returned to New York to begin experiments. He hired men to peddle his products on the streets at a low price and soon had his taste of favor, fame and fortune. The Civil War suggested war subjects of

which he modeled 18. Most of the scenes applied to either northern or southern activities. Rogers worked in New York until 1878 when he moved to New Canaan, Conn.

While only comparatively few of the groups remain, it is estimated that a total of nearly 100,000 casts were made of about eighty subjects. The groups were divided into three classes, Civil War, everyday life and literary subjects.

Rogers exhibited his groups at the Paris Exposition in 1867 and at the National Academy of Design in New York annually from 1860 to 1892. Complimentary letters came from such persons as Abraham Lincoln, Henry Ward Beecher, Edwin M. Stanton and William Cullen Bryant. His last group he called, "The Watch on the Santa Maria" and was turned out for the World's Columbian Exposition in Chicago in 1893.

—o—

## Golden Wedding Anniversary

Mr. and Mrs. Ora C. Parr, Muskegon Heights, Michigan, dealers, celebrated their golden wedding anniversary by participating in the recent Muskegon Antiques Show, sponsored by Verne Slout.

The management and fellow dealers and collectors feted them on the occasion, and the anniversary toast was given in a pair of Marriage or Wedding goblets. The use of this goblet in early weddings is said to be of Dutch origin. The bride and groom drank first and then passed around the glass to the rest of the guests.



Old Majolica may be found in many patterns and colors for the delight of the collector.

## THE BROWN JUG

252 Trapelo Road,  
Belmont 79, Massachusetts  
Tel. BE 5-2378

MAKE IT A POINT TO SEE OUR SHOP  
AND GLASS IN THE BURTON HOLMES  
COLOR MOVIE OF MASSACHUSETTS.

Mail order for 19 years;  
write definite wants for our files w. stamp.  
No reproductions.

RARITIES IN MINIATURE LAMPS.  
THREE ALL AUTHENTIC SANDWICH OVER-  
LAY LAMPS.  
MINIATURE GLASS FOR THE ADVANCED  
COLLECTOR.

CHOICE ITEMS IN AMBERINA, earliest type,  
best coloring.  
HATS FOR THE ADVANCED COLLECTOR.  
M. of P. SATIN GLASS: pitchers, rose bowls,  
creamers, inkwells, etc.  
RARITIES IN AUTHENTIC LUTZ GLASS  
Tiffany GLASS: extreme rarities and in-  
expensive items in scarce colors which allow  
dealer a substantial profit.  
COLORED TUMBLERS FOR YOUR COLLEC-  
TION.  
PATTERN GLASS: no lists; write wants,  
creamers, goblets egg cups, etc.  
ROSE BOWLS, INKWELLS, CORN ITEMS.  
HAND ITEMS, LACY GLASS, clear & colored.  
FINE CAMEO GLASS, exquisite Webb lamp,  
etc.  
EXTREMELY RARE SIGNED WEBB cup &  
saucer.  
EXTREME RARITY IN BURMESE, WHEEL-  
ING PEACHBLOW.  
LUTZ LATTICINIO authentic cup & saucer  
LUTZ THREADED cup & saucer.  
VASA MURRHINA, AURENE, etc. jac

## FLORENCE B. SMITH

604 6th Street,

Lakewood, New Jersey

1. HANDPAINTED PLATTER, H. & Co.,  
18x10 1/2", very fine and beautiful.....\$12.00
2. HANDPAINTED Limoges blotter.....5.50
3. PR. OF PITCHER VASE'S, 10" tall, H.P.  
birds, marked E.S., pr.....14.00
4. CUT GLASS PITCHER & 6 glasses, heavy,  
beautifully cut, one glass has thin chip.....18.50
5. 10 HANDPAINTED, COVERED BOTTLE-  
LONS, France, every pr. different flower,  
exquisite, lot.....65.00
6. K. P. M. PORCELAIN, 9 1/2 x 6 1/2", young  
girl, in costume, ancient. Very fine.....40.00

WRITE WANTS — EXPRESS COLLECT jac

## THE PLACE ANTIQUES COME AND GO

Berle A. Kendle

487 E. Locust, Wilmington, Ohio

1. 10" M. G. Lattice edge plate.....\$22.50
2. CAULDON, England flow. blue bulbous  
pitcher, ABRAHAM LINCOLN portrait on  
two sides and below each "With Malice  
Toward None, with Charity for All".....22.50
3. 10" METTLACH pitcher stein.....27.50
4. TEA LEAF platters, 18", \$7.50; Shell & Tassel,  
\$7.50; Tree of Life, \$5; Garfield Drapes, \$5; Kokomo,  
\$5; Beaded Tape, \$3.50. Westmoreland; butter, \$4;  
sugar, \$4; creamer, \$3.50; spooner, \$2.50; celerics, \$3.  
Sugars: Beaded Grape Medallion, \$10; 3-Panel, \$6.50;  
Beaded Band, \$4.50; Frosted Circle, \$10; Ribbon  
Candy, \$4; Wheat & Barley, \$7. Shell & Jewel tum-  
bler, \$2.50. Celerics: Flower & Scroll, \$4; Royal, \$3;  
Diamond Point Draped, etched, \$5; Willow Oak, \$8;  
Deer & Pine Tree, \$12; Diamond Thumbprint, \$25.  
jac

WILLIAM O'DOWD

Maple Avenue, Fine Brook, N. J.

- 42 Pieces, Theo. Haviland Limoges, pink  
flower spray, gold trim.....Write
- Jersey Swirl, orig. stopper.....\$3.00
- 8 Limoges butter pats, marked J. P. L.....2.75
- Large single Student lamp, electrified.....45.00
- 10" Tiffany type blue shade for above.....11.00

Snap of any above 10c each — Trans. Extra jac

## GRACE MILLER LUDLOW

Route 9W,

Selkirk, New York

Creamers: Hidalgo, \$3.50; Wheat & Barley, \$4.50;  
Brickwork, \$2.50; Wildflower, \$5.50; Dinner Bell,  
\$3.50; Pannelled Hobnail, \$6; Sheraton, \$3.50; Ribbon  
Candy, \$3; Roman Rosette, \$4; Feather, \$3.50; Bar-  
ley, \$4; Medallion, \$3.50; Tulip, \$15; Shell & Tassel,  
\$7.50; Tree of Life, \$5; Garfield Drapes, \$5; Kokomo,  
\$3; Beaded Tape, \$3.50. Westmoreland; butter, \$4;  
sugar, \$4; creamer, \$3.50; spooner, \$2.50; celerics, \$3.  
Sugars: Beaded Grape Medallion, \$10; 3-Panel, \$6.50;  
Beaded Band, \$4.50; Frosted Circle, \$10; Ribbon  
Candy, \$4; Wheat & Barley, \$7. Shell & Jewel tum-  
bler, \$2.50. Celerics: Flower & Scroll, \$4; Royal, \$3;  
Diamond Point Draped, etched, \$5; Willow Oak, \$8;  
Deer & Pine Tree, \$12; Diamond Thumbprint, \$25.  
jac

## Miller's Antique Shop

710 North Cross Street,  
Robinson, Illinois

P. O. Box 293 — Phone 546-J

- Express Extra — Authentic — Proof
1. FROSTED LION: 7" covered, round com-  
pote, \$20; 10" bread plate, \$9.75; 2 egg  
cups, each \$5; 3 footed saucers, each \$3.50;  
spooner, \$7.50.
  2. 3 Pretty pink floral china butter pats,  
each \$1.00
  3. FRENCH HAVILAND, white with lots of  
gold cup and saucer, \$5.50.
  4. 10" Beautiful china plate, handpainted big  
red roses, gold trim, signed, \$10.50.
  5. 4 7" Square blue D. & B. plates, each \$3.
  6. Lutz glass 5" footed nappie, colorful, \$9.75.
  7. 4 9" Royal Crown Derby china plates,  
handpainted luscious flowers, tinted back-  
ground, gold trim, rare and handsome,  
each \$10.
  8. 3 1/2" Across, emerald green glass covered  
powder jar, enamel flowers dec., \$7.50.
  9. MOON & STAR, 4 salt dips, each \$1.35;  
creamer, \$9.75; 6" covered compote, \$7.50
  10. LION MASQUE: large water pitcher, \$12;  
7" across 9" tall open fruit compote, scal-  
loped top, \$9.75; 6" square compote lid, \$4.
  11. Shell & Tassel oval, deep bowls: 6x12",  
\$9.50; 5x9 1/2", \$8.75; 6 1/2 x 11 1/2", \$9.75.
  12. 10" Panel Thistle plate, \$4; goblet, \$3.50;  
2 6" relishes, each \$2; 4 footed salt dips,  
each \$1.25.
  13. Blue Wildflower bread plate, \$6.50; 2  
goblets, each \$6.50.
  14. Clear 1000 Eye, 3-knob creamer, \$12.50
  15. TUMBLERS: 2 satin glass End of Day,  
each \$4; 3 amber inverted Thumbprint,  
each \$3.75; red & white cased glass, \$4;  
yellow & white cased glass, \$4; blue &  
white cased glass, \$4; cranberry, enamel  
flowers & gold dec., \$4; Victorian blue, en-  
amel flowers & gold dec., \$4; green with  
enamel dec., \$3; Taffeta glass, \$2.50;  
amber 1000 Eye, \$4; clear Wildflower, \$4;  
clear Torpedo, \$3; clear Block, \$3.50; clear  
Diamond Point, \$5.
  16. 10" Vaseline D. & B. plate, \$5.
  17. Blue Spanish Lace vinegar cruet, clear  
handle and stopper, \$9.50.
  18. 6" Tall vaseline creamer, cherries in re-  
lief, \$4.
  19. 2" Across china covered trinket box, has  
pink roses, blue luster & gold dec., \$2.
  20. 8" Blue 1000 Eye plate, \$6.50; goblet, \$6.50.  
jac

SHIRLEY E. SHATTUCK

162 Elm Street, Everett 49, Mass.

ALL FINE EARLY FLINT GLASS

- Bellflower: water pitcher, \$30; tumbler, \$8.50;  
7 1/2" compote, \$7.50; sugar & butter, ea. \$16.  
Magnet & Grape: (fr.) sugar, \$16; spooner  
\$4.75.  
Colonial: cov. sugar, \$14; creamer, \$14.  
Diamond Point: creamer, \$11.50; compote,  
Washington base, \$6; 4 honeys, ea. \$2.  
Washington Variant: oval relish with American  
shields, scarce, \$4.  
Diamond Thumbprint: creamer, \$25; com-  
pote, \$4.50.  
Four-Fetal: cov. sugar, \$12; creamer, \$15.  
Pr. Flute qt. decanters, bar lip, ea. \$6.  
Pr. Tulip with Sawtooth celerics, ea. \$10.50.  
Pr. Waife celerics, \$5 each; Loop do., \$9.50.  
Honeycomb: cov. butter, \$9; creamer, \$10.50;  
7 1/2" compote, \$3; 2-egg cups, ea. \$2.75.

All items old & authentic — Include sufficient  
Parcel Post or orders sent Express collect jac

## Seattle Gets Commemorative Urn of Steuben Glass

The Seattle Centennial Urn, pre-  
sented to the people of Seattle, Wash.,  
by Frederick and Nelson, commemo-  
rates outstanding events in the city's  
first 100 years.

The urn was made by Steuben  
Glass from the finest, clearest crys-  
tal. It was fashioned by hand at the  
Corning Glass Center, Corning, New  
York, from designs by Don Wier, one  
of Steuben's most famous artists.

An inscription, "Seattle Centennial  
1851-1951," encircles the urn and sur-  
mounts a frieze, skillfully and deli-  
cately engraved by copper wheel,  
which depicts seven events of im-  
portance in Seattle's history. Illus-  
trated are:

1. Arthur Denny and his party  
putting ashore at Alki point Novem-  
ber 13, 1851, with Chief Seattle  
watching the landing.
2. Henry Yesler arriving to start  
the first sawmill in October, 1853.
3. The founding of the University  
of Washington.
4. Arrival of the "Mercer girls"  
on May 16, 1864.
5. Linking of St. Paul and Seattle  
by the Great Northern Railroad in  
January, 1893.
6. Arrival of the SS Portland in  
1897, marking start of the Klondike  
gold rush.
7. Three figures representing to-  
day's social life, industry and fishing,  
with the Seattle skyline in the back-  
ground.

The presentation was made by  
William S. Street, store president, at  
a Fashion Tea sponsored by the Seat-  
tle Historical Society at Frederick  
and Nelson.

Mrs. F. F. Powell, city council-  
woman, accepted the exquisite urn  
on behalf of the city. She in turn  
presented it to Mrs. Theodore Plest-  
cheeff, president of the Seattle His-  
torical Society.

The urn will have a permanent dis-  
play place in the Seattle Museum of  
History and Industry.

"This urn will be kept for the  
pleasure and enjoyment of thousands  
of people," Mrs. Powell said in ac-  
cepting the gift.

## JACK WEIL, Antiques

1332 W. Jefferson St.,  
Fort Wayne 2, Ind.

- |  |        |
|--|--------|
| Heart & T.P. goblet, gold worn.....  | \$4.50 |
| Heart & T.P. 4 1/2" round saucer.....                                      | 2.25   |
| Heart & T.P. cruet, stopper not original.....                              | 5.00   |
| Cabbage Rose open sugar.....   | 2.50   |
| Baltimore Fear 9 1/2" plate.....   | 12.50  |
| Canary Pan. D. & B. 7" cov. compote,<br>tall standard, Mil. 1, Pl. 34..... | 20.00  |
| Clear D. & B. shoe, Pat. date '86.....                                     | 3.50   |
| 2 Loop & Jewel 5 1/2" square saucers,<br>E.W.L. Vic. Pl. 27, ea.....       | 1.75   |
| Viking celery, R.W.L. Vic. Pl. 33.....                                     | 5.00   |
| Occ. shaving mug, Police Dep't., gold<br>slightly worn.....                | 15.00  |
| 2 Blue Hobnail tumblers, 7-row, Hobn on<br>bottom, ea.....                 | 10.00  |
- EVERYTHING GUARANTEED OLD  
EXPRESS OR POSTAGE EXTRA jac



# A ROMANCE OF ALMANACS

Chamber's Journal, January 12, 1884

Courtesy of D. Tudor Harrell

If any book deserves the name of "irrepressible," it is the almanac. Notwithstanding its great antiquity it is still important; and though we grow old, it renews its youth every year, and greets us regularly with a kind of good-natured "Here I am again!"

The oldest almanac in existence is an Egyptian one, and may be seen in the British Museum. Buried nearly 3,000 years ago with some human contemporary of Rameses the Great, it has been brought to light again, and copied in facsimile. Twenty-five columns are wholly or partially preserved. The fortunate days are marked in black ink, and the unfortunate in red—a curious instance of a superstition which European nations have reversed. It contains observations about religious ceremonies, cautions against unlucky times, and predictions as to the fate of children born on certain days. But apart from this immense antiquity, we find almanacs early occupying an important part in the Christian economies. Indeed, to churchmen and to churchgoers, they soon become indispensable; the more so, as fast days, feast days, and saints' days increased in number.

Written almanacs of later date have not been traced farther back than the second century; but from the 8th to the 15th there are many beautiful specimens in existence. For every Missal, Psalter, Breviary, etc., had a calendar in the beginning, pointing out to the faithful the Church's feasts and fasts; and King Athelstan's Psalter, 703 A. D.

In Saxon almanacs, the signs of the zodiac do not appear; each month is typified by some domestic or agricultural symbol thus, ploughing represents February; apple-gathering, September; the Christmas feast, December. The illustrations of French almanacs of the same period distinctly mark the nationality; while those of Flemish and Italian origin are remarkable for their delicate fancies

and marvelous beauty of coloring. The French had also rhymes, preserving in short, satirical remarks, national peculiarities and prejudices.

After the 10th century, the almanacs were repositories of astrology, medicine, proverbial wisdom, and popular superstitions. All of them had lists of the lucky and unlucky days; but as yet there were no predictions. Learned churchmen stealthily cultivated astrology and astronomy, but the vulgar were left in ignorance as to whether doleful Saturn was diffusing his baleful influence, or fiery Mars bringing war and bloodshed. Each month in the year had at least two unfortunate days, except April, which had only one; but that was the terrible Walpurgis Night, specially given up to demons and witches. However, as the English list differed from the French, and the French from the Italian, a man by having the whole three could cheat fate and defy misfortune. Friday has always been a black day; and there are even yet people who have a mysterious dislike to it, who never heard of the thirteen reasons duly set forth in these old almanacs, such as the killing of Abel, the slaughter of the Innocents, the beheading of John the Baptist, etc.

No part of these old almanacs is more positive and more unpleasant than the medical department. Bleed-

ing and herb-teas are specifics for every malady. Each month had its particular herb, and nearly every month its libation of human blood. September had two—the "liver vein" is said to be then "full of venom;" and bleeding at the beginning and end of the month, "most needful and comforting."

From the homely character of the information in these early almanacs, it is evident that they were intended for general use, and it is probable every burgher possessed one; for we are apt to underrate the extent of manuscript literature, and to overrate its price. That the number of copyists was very great, is evident from the complaints following the invention of printing, which it was said, "deprived hundreds of bread." Of these manuscript almanacs, three famous ones remain—that in Lambeth Palace, bearing the date of 1460; that of John Somers, written in Oxford, 500 years ago; and the Oxford almanac of 1386. The last was printed as a curiosity at the beginning of the

(CONTINUED ON PAGE 105)

## NANCY COLLINS 577½ West Ferry Street Buffalo 22, New York

Caramel slag Cactus cruet, matching stopper...\$13.50  
Etruscan Majolica syrups: Shell & Seaweed 25.00  
and Sunflower, pair .....  
Shell & Seaweed: bowl \$18.50; pitcher..... 10.00  
Pansy butter pat ..... 3.00  
Gaudy Dutch 8½" plate, Tulip pattern..... 8.50  
Gaudy Dutch cream pitcher, Buddha pattern, slight edge roughness..... 8.50  
Rose bowl, deep rose shading to pink satin 9.50  
Burmese ribbed mustard, silver top, dull finish, good color ..... 15.00  
M.O.P. G.G. vase, polka dot, deep turquoise, bulbous base, melon ribbed, 5" ..... 10.50  
Tumblers: heavy paneled deep green, with heavy embossed poppies in gold, set of 4 \$14.00; blue with swirl \$6.50; pink cased, Fleurette pattern \$7.00; purple slag, Dolphin marked ..... 12.00  
Match holders: Royal Bayreuth, "Little Jack Hocker," tri-cornered \$6.50; rare pink laced Corset, trimmed in blue, marked Paris \$14.00; emerald green Fine-cut, heart-shaped, for hanging..... 10.00  
RARE cranberry glass shoe, turned up too and applied decoration in clear..... 20.00  
COLLECTOR'S ITEM: Impressed red Wedgwood Jasperware cocoa-pot with cover, classical figures, perfect. \$110. Jap

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White lustres Bristol blue and gold decorations, 8 prisms ..... 65.00  
Small rosewood with maple inlay case music box, 4 tunes ..... 55.00  
6-Bottle caster, replated ..... 22.50  
5-Bottle caster, replated ..... 20.00  
12" Plaques, Villeroy & Boch, blue ship scene. Pair ..... 25.00  
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Coffee grinder ..... 20.00  
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Beautiful oval cut glass bowl ..... 12.00  
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Fairy lamp, white ribbed satin globe ..... 10.00  
Burnished brass Angle lamp, complete white shade ..... 35.00  
Copper and brass chafing dish ..... 27.50  
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Blue milk glass hen ..... 9.50  
White milk glass Fan & Loop plate ..... 9.00  
Scales, brass scoop ..... 10.00  
5 China bone dishes, Each..... 1.50  
2 Copper lustre Tea Leaf Ironstone bone dishes, Each ..... 2.50  
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Iron lamp and plant brackets \$3.50; with reflectors ..... 6.50  
Collection of match holders..... Write  
Word and tin primitives..... Write Jap

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Rare amber glass toby ..... Write  
Beehive pin tray with signed portrait ..... 5.00 Jap

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EVANSVILLE, INDIANA Jap

# AMERICANA PAGE

Dedicated to the memory of the founder of HOBBIES Magazine, O. C. Lightner, whose enthusiasm in spreading the cause of collecting and the cultural arts pertaining thereto, left us all a legacy of real beauty. By providing the means of bringing persons together under the mutual



O. C. LIGHTNER, Founder  
of HOBBIES Magazine

bond of collecting, he enriched thousands of lives with the formation of new and enduring friendships.

And since by his every act he deserved the encomium of one of his friends, "a real American," we dedicate this the AMERICANA PAGE.

Thirty-five years ago, in the fateful year 1917, the world turned upside down, left its place of fixed position, and has been spinning out through the mental cosmos faster and faster.

Before 1917 the world was a known position in space, and people moved from known positions at speeds and in directions of their own choosing. Since 1917, the distance and the future have seemed to be rushing at us with incredible speed, with people almost passive elements, feebly selecting as best they could from what was rushing toward them.

Three incredible things happened in that incredible year of 1917. After a generation of incubation, portable power in the form of the gasoline engine was finally born in 1917. Kaiser Wilhelm in 1917 succeeded in his attempt to destroy a large part of the power of the British Empire, a power that had been the balance wheel of the world for a century and a half. In 1917 global war, global thinking, global ambitions and "Globaloney" were born. People now retiring from active life were just beginning their active working life in 1917.

We have been blind leaders of the blind for lo these thirty-five years. Many of us have been looking back over our shoulders until like Lot's wife we have turned to salt. Some of us have been nervously building new golden calves to worship. Take from our fingers trained in static and slow motion this spinning, kinetic world. But take with you the basic scriptures of human nature, as Lot's people did, as Aaron's people did. If there are to be people in this new mechanical world, they will always need thrift, charity, labor, meekness, and other basic things of life.

Two generations before 1917 came what has been called the great Industrial Revolution. It was the steam engine, gathering workers together into larger and larger groups about a central boiler, and extending

a few small portable units along specific steel rail tracks. But its full industrial and social import has not yet been fully resolved or mastered.

But the social — economic import of the steam engine is a tempest in a teapot beside the import of portable power, of machines actually going to the work to be done, of speeds that the cumbersome control of steam could never master.

There are many more automobiles in the United States today than there were horses in 1917, with fifty times as much actual horsepower. And autos are only a part of the vast speed picture on the ground, on the sea, and in the air today.

We have heard much of "New Frontiers" and "New Pioneers" in this twentieth century. But they are not pioneers in the old dimensions. Rather they are pioneers in the new Einstein dimension of speed and power.

For thirty-five years we have been riding this tiger, unable sometimes to stay on, afraid to get off. But we are still riding. We have learned much of the basic law of motion. A people who have been able to stay on that long will surely learn to tame the beast, as they have tamed beasts of the field in the past.

oOo

Air travel has vastly increased the intelligent interest in old pieces of hand made art. This newest form of travel has educated many on the older forms of art.

In the days of rail and steamer travel, with much luggage, there was a tendency to bring back things that "can be bought much cheaper there." In today's air travel the emphasis is on space and weight. So much more attention is given to collecting bits of things that most truly represent the area visited. This tends toward more emphasis on the finer arts and the historic, peculiar arts of the countries or states visited.

Some of the small items brought back are of modern manufacture, but have designs of the old, indigenous art. This has led the discriminating

traveler to select more and more carefully the older pieces of more completely authentic design, and has spread discriminating taste in these things much more widely over the United States since the advent of the airplane.

A few years ago our travelers were still bringing back from Central and South America trinkets a la Woolworth. Today it is more likely to be authentic old Mexican jade or the true Inca patterns in silver.

oOo

There is no better time than the New Year to take a serious, thoughtful look at our government bonds. The public has more savings invested in bank accounts and homes than ever before, but it is backing away from government bonds. Why?

These are our bonds, yours and mine. They are *our* promise to pay. What is the matter with you and me that our promise to pay does not look good to the general public investor for his savings? He knows very well that we will make good every dollar we promise—because he knows it only costs us a few micrograms of ink and a small scrap of paper to make dollars.

And the public is well satisfied with the deal of four dollars in ten years for three invested now, on an investment so sure and certain to be paid when due, with practically no risk. Then why are we losing customers for our gilt edge bonds?

Tom, Dick and Harry have found that you and I are a *poor moral risk* for investing his savings. He knows that we pay every dollar we owe right on the dot, but we toss crooked gimmicks into the deal. We use his invested dollars to hire people away from productive work for government desks, and use his dollars to buy, buy anything and everything to give away all over the world and to anyone who begs for it at home.

All of this buying bids up the inflated price of everything he needs to buy, so that his four dollars now will not buy nearly as much as the three

dollars he invested with us ten years ago. He therefore wonders if he should invest his money with you and me, instead of buying something with it on which we would bid up the price and make him more money.

Let's not be so small as to try to weasel out of it by blaming Harry Truman or Congress or anyone else. They are all good politicians who always try to do what will make you and me happy about voting time. No, the real moral risk is you and me—trying so hard to get something for nothing by swindling each other.

Sound government bonds in small denominations are the finest investment in the world. They teach the advantages of saving to the new or small investor. They are the proper first reader for studying how to save and invest and the advantages of such saving. But there must be moral stamina back of the lesson. Do we have it?

oto

Lest we forget: The dog led the vanguard of civilization across the wilderness of Americana. The pioneer followed some twenty paces to the rear. The dog was the eyes and ears of Early Americana. He found the food and helped to bring it back. He was the scout that reported the approach of either friend or enemy, distinguished between the two, and organized the proper reception. He took orders from the man, but he gave more orders than he received. He was the top sergeant of early America and he knew his business. He was the early paratrooper and the circling cavalry who landed behind the lines of the enemy and attacked the rear.

On arrival at the homestead, the dog became the major domo and the general superintendent of the plantation. He kept peace between the warring factions of livestock, kept each in its proper place, and sternly repressed any innovations, until over-ruled by higher authority. He knew the system and he kept it in working order.

The dog was the long right arm of the man. A mere extension of the hand, and in a flash the action was being taken a hundred yards away, without the man even realizing that he had said "Shep," "Shep!", or "Shep!!" in the proper tone of voice according to the code. Those were the days when men and dogs worked together, without any babble about "man's best friend," or the "noble, faithful animal."

So, man and dog went about their business together until regimentation of modern machine industry overtook them both. The man was pushed into a little square space crowded in with others or piled on others. He was told how many hours a day he could work, and he was made to punch a time clock. He tried to take the dog along. But the dog could not take it. He was therefore unemployed, and he felt useless and lonesome. The radio helped some, and television has helped him some, there is still nothing of importance for him to do.

The regimentation of socialism piled on top of the regimentation of machine industry has driven men to

psychiatrists, canasta, listening to Red Skelton, and the excitement of global meddling, to replace his normal, varied activity.

But the pioneer type of dog has pined his life away and given up the ghost. Most that we have left are the musical comedy, Chocolate Soldier types of dogs, that know their manners and can put on a good cuddling scene, but know little else. It is the kind of thing that should not happen to a dog—or his master.

Dogs today are sent to kindergarten and to school. They are taught to "heel," to "sit," etc. Think of teaching Daniel Boone, Kit Carson, or a good responsible pioneer dog, the correct way to heel or sit.

Every now and then we see an alert dog, with a sense of humor twinkling in his eye, going through the prescribed routine with a wholesome cheerfulness just to please his human friends and be a good fellow about it. Sometimes we see that same twinkle in the eyes of his master going along with it all. We feel relaxed. That type of men and dogs will see the world through somehow.

oOo

The beginning of a new year is a time of taking stock, a time of carefully evaluating the direction we are taking and the speed we are making. It is a time for deliberate planning.

America today is a great, complex machine traveling at a speed the world has never known before. We are roaring at break-neck speed down a road we have never been over. We know there will be long stretches of slick ice on the pavement. When and where the sharp turns will come we have no way of knowing. We are hurrying with throttle wide open to outrun a totalitarian storm and a world wide tornado of unrest.

We still have gas in the tank and oil in the crank case, but where the next filling station is down this road, or whether or not there are any more filling stations, we not know. We know that our brakes will not stop us at this speed without a lot of bloody noses and broken teeth of unemployment. We know that brakes applied suddenly on slick ice cause a skid and a wreck.

Since our drivers ripped off the fender in Korea, we are a little skeptical. We have seen little evidence that they have even tested their brakes. But we have no more confidence in the back seat drivers who merely shriek "slow up, slow up," purely from the hindsight, with no very clear view of the road ahead.

So, we race on, dodging a bit of Arab nationalism here, an old rotten stump of empire there, a mass of plain dead inertia some place else. Some of us are scared stiff. Some of us don't know where we're going, but are glad we're on our way.

Yet, we all have a good deal of confidence in the old machine. We think we will probably get through somehow, but with a badly worn motor, possibly with some bearings burned out, certainly poorer than when we started, but still somehow alive.

We still are listening for the voice of some experienced driver to state clearly what we might do on this kind of a road. Something that would make sense. Something we can understand and act upon. He will probably speak up in time, and the rest of us will catch his idea and add our influence to it.

A HAPPY NEW YEAR

## HOBBIES' February Preview

The month which marks the anniversaries of two of our greatest countrymen will bring forth, as usual, Washingtoniana and Lincolniana material. Bruce E. Wheeler of Springfield, Illinois, educator and collector of Lincolniana will write for his hobby field, cutting across the last twelve months in particular and noting the trends which have appeared.

"1600 PENNSYLVANIA AVENUE" by Tryon M. Shepherd directs our attention to White House plates which have been on the market now for over one hundred years. These fine historical pieces will be commented upon for their interest as mementos and for their artistic qualities as well.

OUR MUSIC DEPARTMENT, conducted by Stephen Fassett, turns to a discussion of the modern interpretation of coloratura. Once referring to a type of singing rather than a type of soprano, coloratura points up that even the music world is not immune to specializations within their own ranks.

A RATHER UNUSUAL NAME, "SMALL-WOOD" will be presented and traced back to olden times by our genealogist, Mabel Louise Keech. A study of the coat-of-arms itself, the family pedigree, and some well-known persons belonging to the lineage, present her story effectively for followers of her monthly researches.

THE FAMOUS TEENIE WEENIE CLAN, fathered by Bill Donahey some forty years ago, will become even more familiar to our readers after reading Mary Dickerson Donahey's account of their creation. These world renowned miniatures, living in a house made from an old shoe, will enchant you, too, just as they have cast a spell over generations of children. And you will be amazed, too, to read that "Oddly, these fairy folk are the work of a man who never read a fairy tale till after his marriage, when his horrified wife put him through a course of them!"

SAMUEL CLEMENS, OUR MARK TWAIN EXPERT, reviews a new book by Henry Seidel, "Turn West, Turn East: Mark Twain and Henry James," an interesting comparison of the writings of these two American figures. Huckleberry Finn, Tom Sawyer, Pudd'nhead Wilson, stand side by side with the products of James, who looked to an eastern movement for enrichment from older civilizations. Mr. Clemens has written: "Mark Twain and Henry James are ideal representatives of the two great opposing forces in the American character, and Mr. Canby is an ideal man to write about them."



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## ANTIQUES SHOW

**March 20, 21, 22 & 23, 1952**

**Music Hall**

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## Parian

Parian hand vases first attracted my attention about fifty-five years ago. My grandparents, who lived in the country, had invited the relatives to Thanksgiving dinner, and, for the first time that I could remember, the huge double doors into the parlor were thrown open, and the closely shuttered blinds of its windows were fastened back. The glories of the mysterious room were dazzling in the autumn sunlight!

Heretofore the grandchildren had attempted to discover the secrets of those ever closed doors only by stealing peeps through the key-hole. On this day of days, I can remember sitting on the shiny black hair-cloth sofa, just looking, looking at the things about the room I had never seen before. It was not long, however, before the pricking of the hair-cloth claimed my immediate attention, and for relief I slid carefully to the floor, landing directly in front of the "what-not," and there I sat entranced, eyeing one by one the treasures that grandmother had collected through the years.

My eyes went back again and again, to the gruesome white hand holding its ear of corn, until its image was stored away in a niche of memory to become the starting point of my Parian hand vase collection fifty odd years later.

It was about four years ago that my husband and I were invited to drive, with some friends, to Utica, N. Y., to visit an Antique Show be-

ing held in the Y.W.C.A. There I avowed I was decidedly not interested in antiques but I would enjoy the ride. I did and at its end, my good friends prevailed upon me to go into the show and wander around while they indulged their fancies.

Just inside the door, I beheld a hand vase identical to the one that intrigued me in my childhood. I came home from that show with it reverently wrapped in tissue paper, and—my Parian hand vase collection was begun!

From Maine to Wisconsin, New York to Louisiana, over one hundred hands have come to join "Grandmother's" on my corner shelves. And, in our search for them, many interesting facts have been accumulated.

I had not dared to ask Grandmother if her hand vase was a model of the hand of her beloved sister who had died in her bridal year—but so I had believed for fifty years. Then I met another Parian enthusiast who told me that the first hand vase was fashioned after the hand of Queen Victoria. Soon after she came to the throne, a sentimental potter in her realm decided to reproduce her very lovely hand in Parian so that her subjects, far and near, could share his admiration.

This sentimental idea soon brought a financial return and Parian hand vases were in great demand. Since at that time, there was no law against imitation, potters hastened to make hand vases of various models and of different sizes. (The vases in my col-

lection range in height from 1½ to 10 inches.) A few of these vases found their way to America and were objects of envy to our people who were then lacking all forms of art work except such as was made in the home.

It was about 1846 that an expert potter, who had worked for Copeland in England, came to America and was persuaded to settle in Bennington, Vt., where materials for white hard paste pottery and porcelain were easily available and were already being worked. This man, John Harrison, employed his art in making not only the larger pieces of statuary and ornaments, but he fashioned the smaller objects which would be within the reach of the settlers of more restricted means.

For five years, he supplied the peddlers who travelled to the scattered villages and farm-houses with the pins and needles, cloth and trimmings, dishes and tin-ware that made home keeping easier and more interesting.

And thus the hand vase came to be placed in many homes on the "what-not" which stood under the framed motto of "God Bless Our Home" (done in worsted on cardboard,) and near the glass covered frame of feather or hair or yarn flowers, and a Currier & Ives print of grand ladies and dainty girls.

People were leaving the drudgery of pioneering days behind, and America was awakening to the beautiful in all arts, and the demand for Parian waned. Potters turned their attention to the demand for porcelain and table setting. The Bennington factory was closed, and its skilled potters sought new locations. Then came the Civil War and many of these same potters who had drifted to the South were engaged in the extensive manufacture of porcelain and pottery telegraph insulators for the Confederate government.

After the war, one of these potters, a Mr. Farrar, came north to work

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for the Syracuse China Company (not more than ten miles from where I live) and he made a piece of Parian as a souvenir for each of the stockholders present at their organization meeting in 1871.

If only I could prove that one of my hand vases was the work of Mr. Farrar!! If only my hand vases could tell of the hands that fashioned them! !

But they do tell, by their graceful lines and spectral beauty of the years when America was yearning for the beautiful, after the drab years of struggle for freedom and union.  
—Mrs. Carl E. Dorr

—o—

### The Witchball

In the field of blown glass, one of the commonest types is the ball or hollow, slightly irregular sphere with a small hole in it. These pieces are always known as "witch-balls," and are found in all parts of the country, particularly in the East and Middle West, in a wide range of sizes and colors. Usually rather crude, they seem to have been made from the earliest period of American glass-making until the introduction of quantity production methods about 1870, and even, in a few factories, as late as 1900.

Every collector has seen these balls, but there is no commonly accepted explanation of their purpose. The name given them is explained by the romantic tradition that they were hung in windows by our superstitious ancestors to ward off spells cast by witch or warlock, but there

is no basis whatever for this story. A slightly different belief is actually known in England. Melver Percival, in his "The Glass Collector," says "Rather puzzling are the 'Witch, or Fairy' balls of blue glass sometimes found hanging under the rafters. I saw some at one farmhouse, and inquired why they were there . . . she said . . . that they were put up 'to turn the lightning'." Still another reason for hanging these spheres in windows can be traced to the pseudo-scientific belief in the therapeutic value of blue glass common in the '70s and '80s.

These last supposed purposes of the glass balls apply only to the blue ones, and any faith in the efficacy of the "witch-ball" as such might be supposed to depend on color or size, not on shape and material alone. Other globes, in crude aquamarine, light green or clear glass, were enclosed in cord nets and utilized as floats by the seine fishermen of New England and New Jersey. These were usually made without any hole. Also, very occasional early blown pitchers, sugar-bowls and vases are found with balls of the same glass serving as covers, rather cumbersome, but easier to make than fitted ones.

These are possible uses for the witch-ball, but it is a reasonable conclusion that the great majority of them were intended purely as ornament. In all early glass factories the molten glass left in the pots at the end of the day's work was, by invariable custom, the property of the workmen. From this, skilled blowers fashioned many lovely and intricate

(CONTINUED ON PAGE 108)

### ROMANCE OF ALMANACS

(CONTINUED FROM PAGE 90)

present century; and it may be noted, that in early days, Oxford was the centre of almanac manufacture, astronomy and surgery being mixed with religion and history.

The first printed almanac was published in "Buda-Pesth" in 1475. Twenty years after it, the first printed English almanac appeared. It contained much miscellaneous information; but the compiler was consistently and gloriously mysterious. Others rapidly followed. Twenty-five years ago, an almanac of that period (1495) was found in an old chest at Edinburgh, and placed in the Bodleian Library, where it may now be seen. It has on its title-page "Fete Strete, by Wynkin de Worde;" and it consists of 15 leaves, each leaf two inches square.

A French almanac which began to appear about this time, is still published. It is called "Le Grand Compost et Calendrier des Bergers" and it claims to be 400 years old.

A prognostication of Righte Goode Effecte, was set forth by Leonard Digges in London, 1553. It contains some queer astronomical and astrological observations. In it we are told that the moon is 15,750 miles from the earth, and Mercury only 12,812; that Saturn's conjunction with the moon caused unlucky days, but the moon with Jupiter, fortunate ones. Venus gave luck to woo and marry, and make pleasant pastimes, and, strangely enough, "blood-letting" is included among the latter. Mercury was good to buy and sell under, and to send children to school.

Dr. Dee's almanac followed in 1571. This is a regular almanac having a list of days down one side of the page, and the other left blank for memoranda. In this almanac we find among the rhymes that useful one beginning, "Thirty days hath September" etc. Dr. Dee's almanac did not make any prophecies, except against the Turk and the Pope, the downfall of both of whom was constantly foretold. Before the end of Elizabeth's reign almanacs had become a popular necessity. Many of them had shrewd touches at the times—at the pride of the nobles, at the tricks of the lawyers; and Pond in 1611 includes all the three "learned professions" in his evil list.

The importance of the almanac from a commercial point of view originally occurred to James I. He granted a monopoly of these publications to the Stationers' Company and the two universities, and so filled his exchequer. We have a volume before us containing sixteen almanacs for the year 1615. One of the chief things to be noted in this collection is the list of historical events which at that date were thought worth remembering. They are—the invention

(CONTINUED ON PAGE 119)

## ST. AUGUSTINE, FLA., ANTIQUES SHOW JANUARY 17-18-19-20

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## NOTES FROM HERE AND THERE

### The Porcelain Angel

To bless us all forevermore  
A porcelain angel guards our door.  
The artist was not orthodox  
In fashioning his stubby locks.  
His wee and ruffled winglets poise  
On shoulders common to small boys.  
Above his hands, beseeching grace,  
He bends a mortal-baby face.

And yet I think the artist caught  
Something beyond the clay and thought  
For in each thing that comes or goes,  
The angel pokes a small snub nose,  
And nothing ill can flourish under  
His little look of eager wonder.  
None disappoint in deed or mind  
This tiniest of angelkind.

—YETZA GILLESPIE in the *Magificat*.  
(Kansas City, Mo., Times)

### Chinese Garment Hook Article Arouses Interest

I received such an interesting letter in regard to my article on "Chinese Garment Hooks". I feel other folks might be interested in what goes on behind the HOBBIES curtains.

Mrs. V. H. Holman, writes:

"In glancing over the October, 1951, HOBBIES, my eyes fell upon the plate on page 17, and I exclaimed 'Why, I have two metal hooks like No. 7 in my bookcase,' and at once rushed to my room to prove the statement. Next, I turned to my notes of travel in China and Japan and under date April 9, 1919, Nanking, China, found this entry: 'At Pei Chih Temple bought rings and brass hooks from the Buddhist priest, and a white metal base for tea cup' (bought elsewhere).

"I recall that buying episode when my husband offered the yellow clad priest a small coin, and pointed to the fastening on his robe. Mr. Holman produced his ever ready pen knife, and the priest cut the thread which sewed the hook to the robe. Another priest became interested in the sale, and offered his black wood ring and brass hook, for the same price, so I have two rings and two hooks.

"I note the statement on page 46, col. 3 'These hooks seem now to be only in collector's hands or museums, as they have now long passed from the daily life of the Chinese people.'

"Though perhaps not in use by the common people the priests at that date (1919) used them.

"As in use when we saw them, the hook was sewed to the robe near the neck or shoulder, and the ring was sewed to the opposite side of the garment.

"With these rings and hooks, I always had a very exquisite carved wood hook. It has no holes for sewing, but has a flattened knob, around which probably a cord was passed, and fastened to the garment. The carving is so fine that I associate the hook with the work on netsukes. If I can find my bills of purchase on Japan, I expect to find this carved hook among those bills.

"Of course the Buddhist priests were in both countries. The old

priest robe we bought in Japan, had two silk loops on the underside of the garment, seemingly 6 or 8 inches down from neckline. So there was some contrivance for connection between the loops.

"I should have said that one of the priests had attached to his wooden ring, a rosary of wood beads, 111, including 3 larger ones — my remembrance was that 105 beads made up the Buddhist rosary but I may be mistaken in that.

"I conclude from the closing of your article, that you are the happy owner of a collection of Chinese garment hooks, and congratulate you.

"We did overlook collecting these very interesting items, but we did come back with 100 netsukes—which in a moment of despair, I sold.

"I am much indebted to you for the thrill your article gave me.

Sincerely yours,

JOSEPHINE H. HOLMAN"

### Another Behind the Scenes For Mrs. Hommel

In May 1950, by the way this was my first article for you, there appeared in your magazine a small article under my by-line, entitled *A Sleigh — A Cradle? or What?* This, I thought at the time, was a very unique cradle, but soon found through fan mail that at least seven folks in this wide land of ours has such a type cradle tucked away in their attics, one person had a miniature sized one — must have indeed been a very cute cradle.

I write this to let HOBBIES know how interesting the magazine can be behind the scenes, a thing which probably never comes to light for the readers, hence this wordy letter.

Here is what happened to my cradle, due to the article concerning it: A lovely lady, Mrs. Maude F. Franchot of Niagara Falls, N. Y., bought this cradle from me for her daughter to cradle a new born babe. Again, after some many years of idleness, how proud this cradle must be. Mrs. Franchot's son-in-law, Dr. John C. Cobb, New Haven, Conn., outfitted this cradle with a motor with a button near his pillow which he can just press if the baby cries at two A. M.

Mrs. Franchot ends up her letter to me stating: "You may be interested to know that it will appear in a movie, complete with baby, to be shown at the White House documenting a survey on the value of the 'rooming-in' system for taking care of babies in hospitals."

Is that not a wonderful career, from the factory where it was originally built in 1876, helped to cradle who knows how many babies, and then some lonely, dusty years in an attic. Suddenly some publicity in HOBBIES Magazine—a movie career

and the White House! Fantastic, success story of a cradle!

I thought you might like to know about the outcome of this strange little piece of important furniture.

—Martha Hill Hommel, Pennsylvania

### Window Grills

In wandering about the country in search of collectors items, one occasionally sees fine old houses, fronted by graceful columns, that recall very definitely to mind the pillared temples that have made ancient Greece so famous for its architecture. There is something really classic in the lines of these houses and they are universally admired by those who see them. Few passersby, however, realize that they are examples of a very definite period in our architectural development and that this period was relatively short.

No less a personality than Thomas Jefferson is given the credit for the original development of this style. He was famous in his day as an amateur architect, having spent much time abroad in a study of the forms of Greek and Roman architecture. Although for several centuries this type of design had been used in Europe for massive public buildings, it had apparently never been adapted for use in private homes. It was thus left for this famous American to conceive the idea of building modified miniature Greek temples in which to live.

It was not, however, until near the end of Jefferson's life, or about 1820, that the architects and builders of America began to realize fully the possibilities of Greek design in domestic houses, and from approximately that time dates the beginning of the period known in architecture as the Greek Revival. Then for about 30 years the countryside of the eastern United States became more and more thickly dotted with houses of this fine style.

It would be perfectly logical at this point to inquire what this has to do with hobbies. I have found a very good condition. There is one very interesting item in the construction of these houses which is, unfortunately, removable. In the original Greek temple, as you may recall, there was an area extending across the ends above the columns and around the sides under the edge of the roof which was known as the frieze. This was a decorative area usually covered with elaborate carvings. In the Greek Revival houses of America small windows often occur in this section. Partly in an attempt to conceal the window recesses and doubtless also to maintain the frieze as a decorative member, grills were often placed in these window openings. Some Greek Revival houses contain neither windows nor grills in the frieze, but in many parts of the country they are by no means uncommon. These grills are the removable feature referred to in the foregoing and I have seen them occasionally in an-

tique shops. Most people who have them in their houses very wisely refuse to part with them, considering correctly that they belong where they were placed by the builder.

Becoming interested in this architectural style and particularly in the window grills, I have made a photographic collection of them which is still growing and is far from complete. I would hesitate to make an estimate of the number of different grill designs that may be found in this type of houses throughout the country but nearly 75 have already been located and these were found largely in New York State and southern New England, with a sprinkling south and west. It would be relatively useless, I think, to search for them west of the Mississippi River for by the time permanent settlers had moved into that area the Greek Revival had passed into history.

Grill designs vary greatly, from simple geometrical styles to elaborate florals and graceful abstract patterns. They are usually made of cast iron but are occasionally carved from wood. It would be a mistake to assume that all the houses that contain them are impressive buildings with outstanding Greek style. Many simple farm and village homes built in that period have almost nothing to suggest Greek design except a frieze with grills and perhaps pilasters simulating columns at the corners. Also there were, of course, many houses built in those years which were of entirely different design.

One of the things that makes the collection of window grill patterns so fascinating is the fact that any single pattern practically always seems to be localized. This makes it almost certain that one found in your home town—and there may be a dozen houses nearby with the same design—will not be duplicated 50 miles away. This adds zest to the chase and also indicates that each design was probably produced by some artisan at a small foundry, of which there were many in the early part of the last century. These grill designs represent a very interesting item in the artistic development of the period in which they were made and, as such, deserve to be recorded.—*M. E. Phillips*

—o—

### "A Cantu on the Decanter"

Like all collections there must be a start somewhere . . . ours started because someone presented us with an old red decanter, and shortly afterward we were given a blue one.

"They are too pretty to fill with wine," my husband and I thought, and when we held them up to the lovely we wanted to look at them that way always.

A narrow little window by the fireplace in our hall offered a solution. Up went five rows of glass shelves and the collection started!

We began to study old glass and found it fascinating. While it is an extensive subject and even many an authority is "taken in," we have

learned quite a bit from books, others, and our own experiences.

Having a hobby is fun and our enthusiasm has been so contagious that many of our friends have become interested also, to the extent of picking up some of our prizes for us. Last year we received a beautiful cranberry red early American glass decanter from a friend vacationing in Indiana.

When we were on a trip to the West Coast we started in quest of an amethyst one. In and out of the California shops we went and far north into Victoria and Vancouver we searched. A search that proved fruitless! Everywhere we were told that we were looking for the "rarest" or that they had had one several days before and sold it. It wasn't until very recently that we found one while browsing around here in New Orleans on our own famous Royal Street. It is a beauty, too, light violet color Bohemian glass with star-shaped flowers of the clear glass.

It is interesting to note that decanters first found their popularity in the 17th and 18th centuries. The English decanter can trace its origin to the wine flasks of an earlier period. Although the bodies varied in shape during the 19th century they still maintained the long necks and decorative stoppers.

The very choicest of all glass of course, is the engraved. We have a few fine examples of this in a Bohemian ruby glass decanter and a light amber Venetian glass one.

We have used only the colored glass in our window. However, we have collected a number of beautiful clear glass decanters of Baccarat, Waterford and Bristol which are put to more active use.

At present we are pining for two Bristol ones which we saw in a shop not long ago. They looked as though they were black glass but when held up to the light were a deep, deep purple. Of course the price is very high but perhaps some day we'll get a "bargain" and like all collectors we live in hope.—*Dolly Hardee Turman*

—o—

### Pattern Glass Collecting

In collecting, there probably is not within the range of the average person who must consider cost involved, a more interesting field than that of American pattern glass. By that I refer to the pressed glass tableware made in various American factories from 1840 through the '80s. There are so many different forms and designs, and it was such an extensive commercial product that it is an ideal objective for collectors—a complete table service of individual choice selected from hundreds of different patterns.

In clear glass one of the determining factors in selecting a pattern is the quality of metal. With the advent of lime glass, when it became a commercial necessity to produce a cheaper product to replace the lead

flint glass tableware, designs and also forms seem to have deteriorated. However at less cost, there are many patterns of this later quality which are very quaint and interesting in design and form. Also in its favor are the ten-inch plates which are obtainable while in the early patterns only a six-inch plate is found, and footed saucers as well as the flat ones of the earlier period. From a utilitarian and decorative standpoint, some patterns have precedence over others. There are certain patterns in which some types do not appear at all, others in which these types are scarce and still others in which they abound. Probably no early pattern surpasses the Butterflower in the variety of spectacular pieces in which it comes such as, large standard compotes, large, low footed, covered bowls and high standard, covered compotes, unless it is the Thumbprint which comes in very stunning, large covered pieces. The later Dewdrop with Star center pattern is unique in the number of different size plates in which it comes. In the lovely and early Ribbed Grape pattern one size plate is fairly plentiful while in the Ribbed Ivy pattern, so far as I have been able to learn, no one has actually possessed a plate and only two celery vases have come to light. The Horn of Plenty has long been a favorite, due to the brilliancy of the metal and attractive design.

When I have stood before a collection of early American blown colored glass, I have thought, what could be more beautiful! I have also exclaimed with joy over a service of blue Thousand Eye on a peach color cloth. Alas, not many of us may allow ourselves to aspire to collecting early American colored, blown glass. We seem, however, to be compensated by a power of enjoyment for things within the limit of our acquisition. After all, there is a thrill in finding a scarce piece regardless of whether we are collecting the early blown glass with a dream of the elusive green Steigel panelled vase, or the less expensive pattern glass tableware with the possibility of finding a pair of a service of this milk white glass on a colored linen background. The decorators have learned that with glass as well as with furniture the "old" creates an atmosphere of individuality and appeal which is irresistible.

There is the happy day when our early American Pattern glass service is completed or as near completion as we can make it, when we can sit back and enjoy the fruits of our days of searching. But will we? We are more likely to start collecting a "second-best" service. We can always establish a perfect alibi for riding our hobby of pattern glass collecting to excess by considering it an investment. After all it has already become more valuable. Certainly more people are collecting it than even a few years ago. And there are always those who wish to secure it as a complete set for immediate decorative table use.

—*Madelon Tomlinson*



## THE WITCHBALL

(CONTINUED FROM PAGE 106)

pieces, either for their own use or as gifts. But the bubble or sphere is the first and simplest form a glass-blower can produce, and the apprentices and beginners would hardly go farther than this. Even the expert would occasionally turn out balls as souvenirs, or to exhibit the quality of the glass. Certainly the few examples whose origin the writer has been able to trace were made in just this way. Also, a few witch-balls are known which top slender blown vases, hardly more than stands, and whose ornamental purpose is beyond question.

The very simplicity of these balls of glass makes their attribution to any one factory or district difficult. None have been traced to the earliest American glass-makers, Wistar, Stiegel or Amelung, but they seem to have been made occasionally in all later glass factories, and especially in those of New Jersey and New York which followed the "off-hand-blown" technique. They are found in a wide range of colors and sizes. The shades of crude bottle glass, aquamarine, greens from light to dark, ambers and olive tones are, of course, the most common, but blue ones are found often enough to give some weight to the theories of their special purpose. Rarer are amethyst balls, those lovely ones of the South Jersey or Bristol type, with loops or swirls of opaque white or colors in clear glass, and others in which the colors appear as flecks or splotches, some identified as the English Nailsea glass, others the later American "spatter glass" in pastel tones. Even the red or cranberry glass developed after 1850 appears in a few witch-balls, and a few examples of "cased" or "overlay" glass, clear metal covered by a colored layer, are known; in size, the balls range from two to twelve inches in diameter, with five inches as about average, and both babies and giants hard to find.

The usual witch-ball is a plain hollow globe of crude glass, but there are many variations, more or less scarce. Some are not hollow but solid, with a "loop" of glass or a metal hanger, to distinguish them from paper-weights. A few of these, in fact, have paper-weight flowers, or designs like "Home Sweet Home" inside them. Of the hollow balls, the fisherman's floats, without the holes left by breaking off the metal blow-pipe, have been mentioned. Other early hollow types show ribbing or fluting from expansion moulds. Still others are plain, and have long necks. They look rather like gourds, and were used as "darning balls." During the "Potichomanie" craze of the '50s and '60s, fostered by Godey's "Ladies' Book," these bright paper transfers were applied to the interior of large clear glass balls and backed by paint — a difficult feat which must have required mastery of the art. Similar balls in different sizes were coated with mercury on the inside. The large ones served as gazing balls, the

smaller ones, in gold, red, blue or green as well as silver, were the first Christmas tree balls. But the writer owns one which in 1865, before the introduction of the Christmas tree in America, hung in the window of a shop as a sort of periscope for the owner. A pressed glass ball, amber, three inches in diameter, with a diamond mesh design and the inscription "Bogardus' Glass Ball, Patd. April 10, 1877" said to be a sharp-shooting target, used by the famous Annie Oakley and her competitors, is also in the collection, but a larger blue one which was a fire grenade of the same period had a flat bottom and neck, so was discarded as a bottle.

This list is fairly complete, but should include the reproductions now on the market. These, however need not trouble the collector. Only a few copy the old ones closely, and these, perfectly plain, about four inches in diameter, in aquamarine, brown amber, dark green and blue, can be identified. The old ones are not too difficult to find, and a few examples add interest to any collection of blown glass, particularly if it is shown in windows against the light. Witch balls are certainly the simplest type of blown glass, but they were blown by hand, and according to the maker's own ideas and skill, so have that appeal which is lacking in any machine-made product. Stripped of their falsely charming history, witch balls still have a claim to the attention of the glass collector.

—O—

## Glass Paperweights

Glass paperweights are among the most sought-after nineteenth century curiosities attracting collectors today, and, through the interest of Mrs. Potter Palmer, the Chicago Art Institute has been able to acquire a collection of French, English, and American examples which are now on exhibition.

Probably the finest and best known are the French *millefleurs* paperweights, composed of bits of colored canes arranged in beautiful patterns. St. Louis, in Alsace-Lorraine, is their earliest origin, but those of Baccarat, because of their brilliance and attractive color, attained greater renown. Both these manufacturers were noted for their pure white flint glass made in open pots over wood fires, for this process is recorded very early as producing the clearest crystal. The French weights are usually dated, the date preceded by the initial of the town of its manufacture, such as "SL 1848" and "B 1848," which appear on two paperweights in the collection. The one from St. Louis contains dancing figures amid small blue and tan canes, while that from Baccarat shows colored canes with animals, birds, butterflies, and flowers as decorative centers.

England was quick to take up this phase of glass making, and at the Great Exhibition in London in 1851 paperweights became the rage. Early in the century, Apsley Pellat, a glass maker associated with the Falcon Works, London, had made paper-

weights containing white cameos, but not until about 1840 when the *millefleurs* type was introduced from France, did these objects enjoy any degree of popularity. While English houses made numerous weights of *millefleurs* glass after the manner of the French, they also used single flowers, birds, butterflies, fruit, spirals, etc., of colored, opaque-white, or striped glass as decorative centers. The paper-weight enclosing the single deep purple-and-yellow-petaled pansy with its green stem and leaves is said to have been made at Bristol. The one with a multicolor butterfly, composed of thin slices of cane, hovering over a white flower, the "crown" weight opaque-colored and opaque-white spirals, and the realistic green and brown snake coiled neatly against an opaque-white *lattice* background, are all of English origin. These snake weights are comparatively rare and much sought after by collectors.

The craze for making paperweights was introduced in America by the French and English workmen employed in the early glass houses. At first they imported foreign canes as centers, but later made their own. Besides the French style of using canes, and the English, of flowers, workers fashioned attractive centers from bits of broken colored glass. The beauty of the design depended upon the workman's skill and ingenuity, some being arranged in very fine patterns, while others are made in hit-or-miss fashion.

The New England Glass Company at Cambridge, Mass., made numerous paperweights with fruit and flower centers. Small pieces of cane were cut to simulate petals and leaves, the marks of veins being impressed on the leaves with little instruments shaped for that purpose. Tiny apples or pears were formed from solid parts of cane squeezed into shape. When the design was complete, it was "cupped," that is, covered with hot, clear glass, which, when polished, acted as a magnifying glass.

The Sandwich glass-makers created paperweights in much the same way. That the technique in making them must have been hard to acquire is evidenced by the number of lopsided weights that have been fished from the old well at Sandwich where they were thrown away as apparent failures.

It would seem that practically all the glassmakers who manufactured novelty glass of any kind produced paperweights which were the artistic expression of the worker. Among the products of some American factories is one in which a lily springs from the center of a deep-green, clipped hedge, while the one containing five colorful blossoms is reminiscent of a flower garden. Another weight of green glass gives the impression of looking into a pool through tiny bubbles to the rocky bottom, simulated by fragments of colored glass.

These beautifully colored and appealing novelties were so enthusiastically received that other forms were developed: doorstops, vases, pitchers

## TOO LATE TO CLASSIFY

### BOOKS FOR SALE

**FOR SALE:** Eleventh Edition (1911) of Encyclopedia Britannica, in limp leather, \$55.—Samuel Marzullo, 444 Parkman, Warren, Ohio. ja1441

### GENEALOGY

**FOR SALE:** The Genealogy and History of the Shreve Family from 1641, by L. Pallen. Clean first edition, 664 pages. Price \$15. Write—Harriet Allen Gugler, Wheaton, Illinois. je6468

### FIREARMS WANTED

**EARLY COLTS REVOLVERS**, powder flasks, Colt imitations and revolvers stamped "CSA."—Paul Mitchell, 134 East Prairie, Decatur, Illinois. ja1873

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**YOUR MINIATURE** portrait hand-painted on genuine ivory in Italy. Send photo as model. Perfect likeness guaranteed. Exquisite color, microscopic detail. For Brooch or frame.  $1\frac{1}{4} \times 1\frac{1}{4}$ ", \$40; also larger. Old masters copied from \$25. Special: "Diana the Huntress" (Nattier)  $1\frac{1}{2} \times 1\frac{1}{2}$ ", \$18. Money-back Guarantee. —Portraits, 1335 Ryland, Cincinnati, Ohio. ja1678

### CHINA WANTED

**WANTED:** Royal Austria gold band (O. & E. G.) china. Perfect condition; state price.—Louise Hansen, Stevenson, Washington. ja1021

### ANTIQUES WANTED

**WANTED:** English Oak stretcher table, small oak Welsh cupboard, reasonably priced. Send size, photo, and price asked to:—Box 590, Goshen, N. Y. mh3863

### ANTIQUES FOR SALE

**PORCELAINS**, enamels, overlay, Vasa Murhina, Bennington, Majolica Moss rose, mustache c/s, Toby's, brass sieves & ladles, spice boxes, milk & custard glass, plates, platters & bowls, Tea Leaf, Ironstone, pitchers, cup plates, silver, needlepoint, Battenburg, metal urns, wooden paddles & mashers & butter moulds.—Clara A. Lichtig, "Antiques", 271 So. Broadway, Mt. Clemens, Mich. mh3848

### REFINISHING

**SAVE \$\$\$\$ REFINISHING** furniture. "First Aid Instructions" complete with formula for making (Finish Remover). No lye used. Safe for all woods. Price only \$1.00.—Mary Thomas, Box 394, Burlington, Iowa. je6069

### GLASS WANTED

**WANTED:** Dish for white Milk Glass Swan, size  $6 \times 4\frac{1}{2}$ ", Lee, Plate 109, #4.—Jesse Howard, Valley Mills, Texas. ja1061

### BACK NUMBER MAGAZINES

**For Sale:** Personal collection, 44 odd issues, National Geographic, 1888-1906, writie.—M. K. Luther, 899 So. 9th, San Jose, Calif. ja1002

inkwells, bottle with stoppers, pens, and canes. An inkwell shows perching birds; and the stopper of one of the bottles encloses single flower.

As the glass industry moved westward through Ohio, Indiana, and Illinois, the manufacture of paperweights was carried with it. In Ohio there were many factories which are recorded as producing paperweights. From 1840 through the nineties Ravenna was a glassmaking center, and the "lily" pattern in paperweights is said to have been developed there, while the "iris" originated at Zanesville. Massillon made numerous weights of relatively plain design, often of greenish glass, while fragments of twisted rods and cane of aqua and amber glass have been found in the excavations of the Mantua Glass Works at Mantua.

Glass blower were itinerant workers who wandered from one factory to another, and because of their nomadic spirit, too much stress should not be laid on the attribution of paperweights except in cases where the history is known. It is therefore of interest to see a number of weights that are the direct product of a small Middle West factory which existed only a short time. This factory was owned and operated by Benjamin F. Leach at Fowlerston, Ind.

As fuel was a deciding factor in the establishment of factories, their erection in certain localities was di-

rectly traceable to the discovery of natural gas, as was the case, among others, of the glass house at Fowlerston. From the *Centennial History of Grant County, Indiana*,† we learn that "about 1895 B. F. Leach began work on a bottle factory on land donated by William J. Leach," and that "these industries were all attracted by the cheapness of fuel following the discovery of natural gas in the territory."

In *The Making of a Township*, in a chapter on the Leach family, Benjamin F. is listed as one of the children of Esom Leach, the only one of thirteen to become a manufacturer. The same publication, in the chapter on Fowlerston, reads: "In 1896 John L. Smith started a sawmill, and William J. and Charles E. Leach owned and operated a grain elevator. About the same time B. F. Leach began work on a bottle factory on land donated by William J. Leach."‡

Mr. Leach, according to his own statement in a recent letter, produced, between 1896 and 1898, such articles as paperweights, name weights, toothpick holders, sponge mugs and other novelties. The paperweights in the Palmer Collection were made during this period. The writer continues: "Later on, 1898 to 1904, until the natural gas played out, this factory then made gallon oil cans, then standard fruit jars, then bottles until closing."

These paperweights are brilliant, but the white glass is yellowish in color, which their producer described as being "a little green and not showing the bright colors quite so good," explaining that this was caused by boiling the glass too long. For this reason they were considered unsalable and stored away until recently, when they became a part of the museum collection.

It is extremely difficult to describe these paperweights, nor do photographs do them justice, for their beauty and charm lie in their jewel-like brilliance. The designs of colored opaque glass are floral and ornamental. Two weights from the Fowlerston factory have elongated bubbles as centers, surrounded by sparkling bits of yellow glass and opaque arches of brown and yellow.

† R. L. Whitson, *Centennial History of Grant County, Indiana, Chicago, 1914*, p. 223.

‡ Edgar M. Baldwin, *The Making of a Township . . . Fairmount Township, Grant County, Fairmount, 1917* (7), p. 198.

### GLASS FOR SALE

**"BITTERS BOTTLES"**, medicine bottles with and without paper labels. Early wine bottles, List D. Historical flasks, List C. Each list, 10c.—"Top of the Hill", 101 Pleasant Street, Leicester, Mass. d120291

**Braeburn View, Colgate, Wisconsin.** Stamp requests: goblet, wine, tumbler, trivet lists.  $7\frac{1}{4} \times 9$ " Bennington vegetable, \$4.50; miniature iron and trivet, \$4; Oriental vase,  $18\frac{1}{2}$ ", \$25. ja1213

### POSTCARDS FOR SALE

**POSTCARDS**, 1000 different, foreign, domestic, 1906 to date, best offer.—Bowne, 33 Hampton Rd., Scarsdale, N. Y. ja1231

### POSTMARKS

**POSTMARKS:** Many small towns; 49 different, 10c; 99 more different, 25.—Box 1166, Boston 3, Mass. mh3652

## LIVE GROWING CACTUS!

... for your rock garden, for indoor planting. Grows anywhere in moderate climate, needs little care or water.

**BOX OF 10 PLANTS \$2.00**

Postpaid

**FREE!**

Print of 250 Year Old  
Ysleta Mission with Each Order

**SPRINGER'S**  
OF THE SOUTHWEST  
617 N. Stanton St., Dept. H  
EL PASO, TEXAS



# Saints of St. Augustine

Being a brief report of the comings, goings, and happenings  
at the Lightner Museum of Hobbies, St. Augustine, Florida

## At the Museum

As this issue is being put to press, the Museum staff in St. Augustine, headed by Cecil Zinkan, general manager, is shining up the exhibits for the opening of the St. Augustine Antique Show, January 17 through January 20.

oOo

Publicity has been well distributed over the state, and the many readers of *HOBBIES* who winter in the Southland will again greet old friends during this four day pilgrimage.

oOo

On the morning of January 17, members of the Lightner Memorial Club will gather for a few words of tribute at the tomb of Mr. Lightner, founder of the Museum.

Charles Marston, Chicago, who conducts the show, will be in St. Augustine well in advance of the opening date, and the arrival of dealers and collectors from throughout the country.

oOo

Much interest is being expressed in the new room set up by Mr. and Mrs. M. Francis Coate of Floral City, Fla., and this will be one of the newer attractions for visitors to see this year.

oOo

Florida in the winter, and particularly St. Augustine, is a garden spot for those who love history and gracious living. An editorial in the *St. Augustine Record*, a few weeks ago, speaks of the present interest in the State. We quote:

"Florida is experiencing a boom . . . the genuine article, based on the worth of an article, and the desire of investors. We haven't seen any 'binder boys' yet, and we hope we never do . . . memory of them and what they did to us in the twenties is still fresh in the minds of countless folks who were badly bitten.

"All over the state we get news of people from every section of the United States who are coming here and buying desirable properties for homes and businesses.

"Florida's climate is a potent factor in the new boom program . . . people have become acquainted with Florida at all times of the year, due to the year-around schedule on which we operate now-a-days. Many people in big cities are anxious to call Florida home for at least part of each year. They weary of the confusion, bustle, and noise of the cities, and look longingly to Florida . . . its peaceful towns, its quiet lakes, and long stretches of beach front as a haven of rest . . . a release from tension.

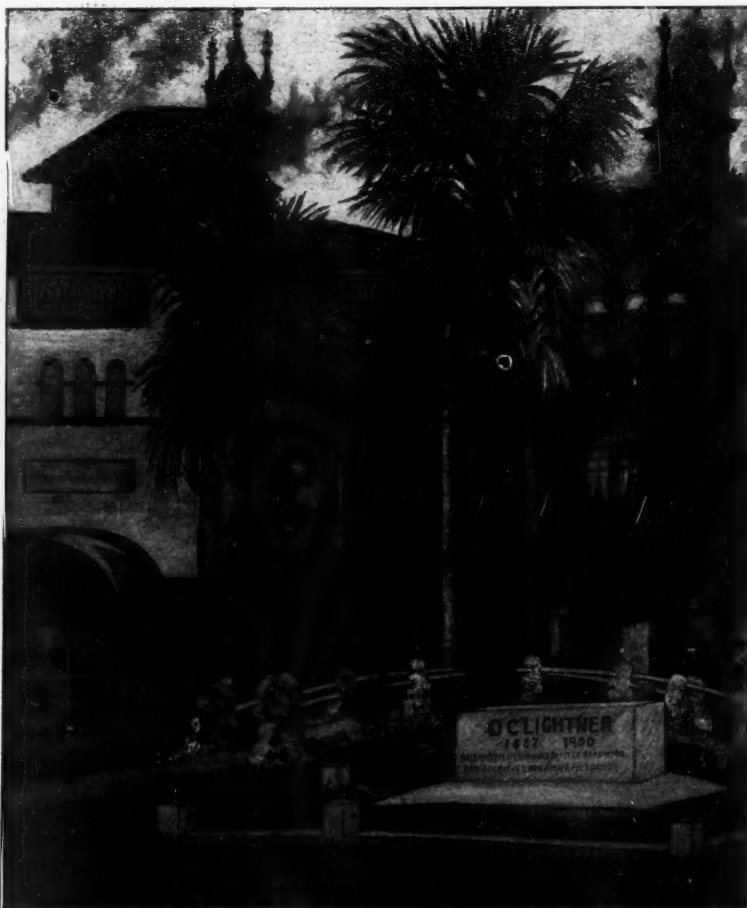
"People can find property for just about what their means will permit . . . homes and building sites on the fabulous 'Gold Coast' from Palm Beach on southward to Miami Beach . . . much more modest prices on the northern East Coast section . . . also in the interior of the state, and on the gulf coast. With a home in Florida as their objective, they can take their pick, according to their means. But northern investors should make a personal inspection, and thus know what they are getting. That procedure makes for satisfied and happy newcomers to this state.

"And when it comes to choosing a home in Florida, St. Augustine and the adjacent beaches have numerous advantages . . . business men and women wanting to locate here . . . retired folks looking for a place in the sun . . . men with families desiring an ideal home site . . . would do well to give this locality the most careful consideration."

## A Painting of the Patio by Violet K. Schoenberg

Violet K. Schoenberg, who participates in the St. Augustine Antique Shows, likes the Museum and its grounds for another reason, also. It furnishes excellent subject matter for her talent of painting. The accompanying illustration is made from a painting that she did of the patio, showing Mr. Lightner's tomb. She has presented the painting to the Lightner Publishing Corp., Chicago.

The Lightner Publishing Corporation is delighted to accept this painting as Miss Schoenberg's memorial tribute to Mr. Lightner. Miss Schoenberg is a nationally known artist and has exhibited and won prizes in many parts of the United States. Unfortunately, the photograph does not do justice to the warm reds and lush greens of the scene.



Illustrated from a painting of the patio and the tomb of Mr. Lightner by Violet K. Schoenberg



# ST. AUGUSTINE ANTIQUE SHOW

ST. AUGUSTINE, FLORIDA

January 17, 18, 19, 20

in the

**LIGHTNER MUSEUM  
OF HOBBIES**

*Enjoy this triple attraction:*

The Antique Show  
The Lightner Museum  
The Quaint Old City of St. Augustine

*Sponsored by*

**THE LIGHTNER PUBLISHING CORPORATION  
AND HOBBIES MAGAZINE**  
CHARLES MARSTON, Show Manager



This snapshot by camera-fan L. Erwina Couse, an exhibitor at the last St. Augustine Show, does not do justice to the splendid facilities of the Casino of the Museum where the annual show is held. Participants say it is one of the most natural settings in the entire country.

## Lightner Museum Enjoying High Attendance

From the *Crecent City, Fla., Journal*

St. Augustine — More and more visitors are enjoying and being amazed with St. Augustine's municipal attraction, the Lightner Museum of Hobbies, as is evidenced by the attendance record which shows that 1951 patronage is tripled over the previous year. As word-of-mouth recommendation spreads the news of this expansive and astounding presentation, without parallel in all the world, not only is it rapidly becoming a magnet attracting new seekers of enjoyment but its impressiveness is established by the fact that so many people repeat their visits, an acid test for any product. It is the rule rather than the exception to hear expressed the thought "It would take weeks to really see all there is here on display."

Located in the heart of downtown St. Augustine in what was for many decades known as the world-famed Alcazar hotel this Museum symbolizes a most generous gift. The building with its thousands of exhibits, which occupy some 22,000 square feet of floor space in more than 30 rooms, is a gift in trust to the City of St. Augustine by O. C. Lightner of Chicago, publisher of the nationally famous Hobbies magazine. And as each month passes more and more floor space is required to accommodate the many hobby collections that are continually being donated to this international "Mecca of Hobbyists."

It was Lightner's contention that a hobby can be something comparatively small and insignificant in size, or it can be a collection of a nature that is limited to an above-the-average income. Both extremes and all the in-betweens are displayed in this fabulous collection of collections. In the

former group can be found the world's largest collection of metal match boxes and, by contrast, there can also be seen what has been described as one of America's most valuable privately-owned collections of priceless cut glass.

These hundreds of varied exhibits represent the lifetime efforts of one individual, O. C. Lightner, a man often referred to as the "dean of hobbyists" because of the vast field in which his interest was centered and the fact that he carried hobbyism to its nth degree—he collected collections!

## Comments from Guest Register

"Too wonderful for words."—Gaynelle C. Gregory, South Carolina.

"Enjoy Hobbies so much."—Mrs. Harry L. Laughon, Virginia.

"Very interesting — we enjoyed it so much."—Mr. & Mrs. W. A. Hopson, Missouri.

"Beautiful." — Mrs. Wm. L. Goodby, Maryland.

"Enjoyed every minute of it . . . the Music Room, especially."—Mr. & Mrs. C. F. Burnette, Florida.

"Truly the 'Greatest Show on Earth' for all hobbyists."—Mr. & Mrs. Palmer B. Meckly, Pennsylvania.

"Our second trip and most enjoyable of all Florida."—Mrs. Raymond E. Fox, Florida.

"Completely breath-taking."—Mr. & Mrs. W. Steinsberger, Indiana.

"Very interesting."—Mr. & Mrs. Chris Gumas, Massachusetts.

"HOBBIES has been my favorite magazine for years. The Lightner Museum is now my favorite place to browse and peruse."—Mrs. Dale Wimbrow, Florida.

"70c admission — and it is the greatest \$70.00 worth of interest in the State of Florida. The marble collection alone is more than worth the price of admission. I have spent a rich evening." — Dale Wimbrow, Ed.-Pub., Florida.

"Well done!"—David N. Peters, Pennsylvania.

"If I should live a thousand years, I never would forget it."—Mrs. P. K. Admire Dilcher, Michigan.

"Really worthwhile." — Louis Kahn, New York City.

"It's really something!"—Ted Kahn, New York.

"Wow! You sure get your money's worth."—Marg & Bob Blanchard, New Jersey.

"Das beste Museum das ich je gesehen habe!"—Hans Wyes, Switzerland.

"Beautiful and most interesting for anyone."—Dr. & Mrs. H. S. Gebiken, Florida.

"It was very interesting. I would recommend it for all visitors to see in St. Augustine."—Gordon L. Dittmar, Michigan.

"Extremely interesting." — Robert F. Bagley, Canada.

"We enjoyed four hours and could have spent four more!" — Mesdames, Lacey, Quegg, Newman, Neer, Florida.

"Especially liked the hooked rug about the in-laws!"—John M. Baxter, Florida.

"Everyone should see it. Exceedingly interesting."—Dr. & Mrs. N. P. Frazza, Massachusetts.

"All I can say is that it is beautiful."—Irwin W. Robinson, Wisconsin.

"Very fascinating."—Mr. & Mrs. Karl Lohmann, New Jersey.

"Hope to come again — and again. No words to describe my thrill."—Miss Helen E. Robbins, New Jersey.

"We came a long way to visit this museum. We are happy we did."—Mr. & Mrs. Lee Roy Shank, Kansas.

"Time well spent. Comparable to Greenfield Village, Dearborn, Mich." — The Gibson Family, Michigan.

"There should be more of these places in the country." — Mr. & Mrs. John Bahub, New York.

"Educational and historical." — Clara K. Johnson, Florida.

"Magnificent result of patience." — Ethel H. Lutz, Ohio.

"Priceless!"—Mr. & Mrs. E. Hemp-hill, Texas.

Vinegar cruets (Kamm), \$2.50 each; Crystal Queen, Fancy Loop, heavy Pannelled Cane, R. & R. Swirl Band, Rainbow, Palm Leaf Fan; \$4.50 each; Nail, Pineapple & Fan; \$2; Cordova (no st.), Berry bowls, \$2.50 each; Feather, Jewel & D. D. Pannelled Daisy, Stippled Cherry, Rose Point Band, Mitted Bars. T.P. holders: Virginia, \$2; Beaded D. D., \$2.50; cobalt blue Colorado, \$3.50; amber Oaken Bucket, \$3.50. Shakers: Roman Rosette, pair \$5; Basketweave, pair, in basket holder, \$5; Mitted Bars, pair \$3; purple Repeat salt, \$4. Creamers, \$4.50 each; Wildflower, Roman Rosette; \$3.75; Diamond Medallion, \$2.50 each; Mitted Bars, Col. Thumbprint, Beaded Finecut. Spoons, \$3.50 each; Bleeding Heart, Buckle, Loop & Dart, Stippled Ivy; \$2.50 each; Beaded Finecut, Feather, Cathedral, Goblets, \$3 each; Diamond Medallion, Mitted Bars, Fan & Diamond; \$4.50 each; King's Crown, Green Eyes. B. Acorn Medallion cup plates: 8 Barbary, \$2 each.

L. M. KRING

206 E. Jefferson,

Fort Wayne, Ind.

## Cloak Fashions for September, 1856

By D. TUDOR HARRELL

## An 18th Century Piece

Below

In the establishment of G. Brodie, 51 Canal St., New York City, the greatest in the world for Mantillas, Talmas, etc., could be found the following in 1856:

The Ristori-Shawl, which consisted of strips of moire antique and velvet, the latter being set with a painted yoke, which is itself composed of bands of the same material. The yoke is encircled by rich drop buttons, and the bottom of the garment is gorgeously adorned with crochet-beaded fringe, the tassels of which are successively crimped and plain.

The Paletot, a short garment for cold weather worn by Parisians, made of fine wool, to button on the breast, if desired.

The Basquine, made of plain black cloth heavy enough to wear unlined. Fitting well, but lightly the figure, following the lines of a basque, the sleeves are wide, and the skirt extends almost to the knee.

The Lexington, in velvet, ample, yet graceful, with easy fullness in the back, let into a half yoke, extending from shoulder to shoulder. The front fits closely to the figure and its plainness is relieved by overlapping points of side seams corded with rich black satin, and deviated with large buttons of moire set in a velvet rim.

The Victoria, a black velvet mantle, with wide sleeves springing from the shoulder with deep plush bands. It is closed down the front by a strip of velvet on which are ornamental buttons or passementerie, terminating in grelots or drops of fringe to correspond, which encircle the mantle and fall from the edge of the sleeves.

The Jenny Bell, a traveling mantle of dark gray beaver cloth, which requires no lining, plainly trimmed in a mixed gray and black galoon of satin and velvet.

The Crimea, a carriage cloak of faun colored moire antique, with a handsome satin galoon arranged in a wide basket pattern lined with quilted silk of a darker shade.

The Medina is of dark brown velvet, the upper part forming elongated yoke into which the body is fitted and on which a loose sleeve is joined at the shoulder. The lower part of the mantle forms a broad flounce, set on in large hollow plaits. The trimming is a wide roll of satin, a row of curled ostrich plumes or a fall of heavy fringe alternating.

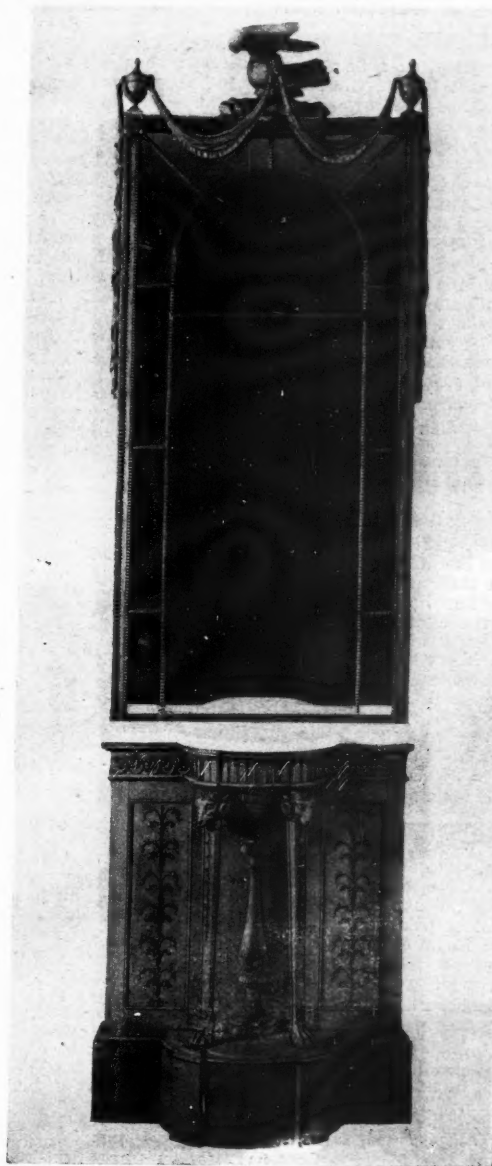
The Hispania, or cape, when laid out flat forms a half circle with trimming of tufted plush and Lily of the Valley fringe, made from tiny silk balls, which vibrate at every motion, suspended on an ordinary heading.

The shoulders are adorned with a cord quadrilled and ending in neat tassels. The yoke is a semi-circle.

The Marion, is a graceful traveling wrap of gray cloth, trimmed in three rows of velvet ribbon of medium width and fringe of mixed gray and white, buttons over the throat, left to right, is especially handy for invalids.

The Braganza, a velvet mantle for carriage dress, is shawl-shaped, forming a point in front, but rounding to the figure in the back. It is trimmed in deep figured velvet plush with broad lace flounces, which forms a yoke at the throat.

This 18th century Adam carved and gilded pier mirror was no doubt, one of the treasured pieces of an 18th century home. It is described as an upright rectangular frame molded and beaded and surmounted by a carved eagle from whose beak depend drapery swags which are caught up at either side on classic urns and also depend down the sides of the frame. Contains old glass which is divided into compartments by beaded moldings." This piece brought \$500 when sold at auction some time ago by the Parke-Bernet Galleries, Inc., New York, N. Y.





## News of the World's Antique Mart

If you are one of the many people who vehemently states you are entirely too busy to concentrate on a hobby we suggest you consider Mrs. Jesse Owen, busy wife of the former Olympic track star. Mrs. Owen finds time for her hobby of collecting brass in addition to caring for her home, accompanying her famous husband on lecture tours and assisting with his many other activities. She recently made her first visit to the Mart with Ovie Pitts. Mrs. Owen selected several pieces of brass from Mrs. Pitts' collection. Accompanying them was Hazel Harris, Ohio, who is a jewelry collector. They were impressed with the varied array of collector's items available at reasonable prices.

oOo

The recent medical convention brought many collectors to the Mart. Dr. Piatt, who has the largest cut glass collection in Ohio was an interested visitor. He has more than 200 pieces of stemware alone in his collection. This collection was started before cut glass became popular as a collector's item.

oOo

Dr. Glassman, well known Chicago doctor, purchased a beautiful Cartel clock from Bea Lilley during a recent visit. In addition to his professional and his collecting activities Dr. Glassman is now working on a medical book which will soon be published.

oOo

Dr. Ruth Herrick, Michigan, has found collecting a relaxing hobby for a busy M. D. While she specializes in caramel glass she also collects other Greentown, Indiana, glass. In addition to her professional and collecting pursuits Dr. Herrick is doing research on glass of this type. It seems practically all the material published on collectibles has been made available through the efforts of collectors who wish to know more about their acquisitions. Many times this information grows and the eventual outcome is an authoritative book on the subject. Dr. Herrick spent three days at the Mart while attending the recent convention and found many fine specimens. She recommends the Mart for both beginners and collectors.

oOo

Carol O'Dell recently sold a fine painting, *The Mendicant*, to Barbara Smith, a young Chicago collector. The artist is F. Polack who was a member of the British Royal Academy in the 19th Century. It is appropriately framed in a wide gold leaf frame

### LOUISE DISSELHORST

Dolls - China - Bric-A-Brac - Antique Buttons  
WORLD'S ANTIQUE MART

1006 S. Michigan Ave., Chicago 5, Ill.  
Collection of marbles, agates, china paperweights, Benningtons and many others, some of them in cases. Jan

which shows it to perfection. Mrs. O'Dell has many other fine paintings in her shop. Practically anything from trifles to treasures can be found in the Mart.

oOo

We have mentioned the growing interest in lithophanes in previous issues. HOBBIES carried an interesting article recently concerning the history and collecting of these interesting works of art. Among lithophane collectors who visited the Mart in search of material for their collection were Mr. & Mrs. G. K. Smith of Oklahoma. The Smiths also have a nice collection of crystal.

oOo

Mrs. William Etzel, Topeka, Kansas, whose stock escaped damage in the disastrous flood this summer, spent a few days in the Mart during the past month buying many nice items for her shop. She has many friends among the dealers.

oOo

Many of the antique shops of today originate with collections which grow to such enormous size that the owners are forced to sell some of their items to make room for finer specimens. Such is the case of the Hoveys of St. Louis. Mr. Hovey visited the Mart recently and mentioned that he started collecting decanters after accompanying his wife on her shopping expeditions, and his collection now numbers more than fifty. Mrs. Hovey specializes in timepieces. They are planning to open a shop in the near future.

oOo

Representatives from the American Farm Bureau of Federation Convention at the Hilton Hotel visited the Mart recently. All were from Ohio with exception of Mrs. Robert Crittenden who lives in Washington. Mrs. Crittenden collects antique furniture and Limoges items.

oOo

Mr. & Mrs. Vern Slout came in from Michigan to visit the Mart and also the home of HOBBIES. Mr. Slout is an antiques show manager, and states his next one is to be held at Terre Haute, Ind., starting January 17.

oOo

Dealers have found they can buy from Mart dealers at prices for resale and the huge stock available saves them a great deal of time on buying trips. More and more dealers are making it their headquarters when in the city. Mrs. Vilm, buyer for the Victory Antique Shop, Kansas City, bought many nice antique pieces for the shop during a recent trip.

oOo

Other visitors to HOBBIES Office and the Mart were Mr. and Mrs. Walter R. Coombs, of Honolulu, Hawaii. Mrs. Coombs has an outstanding collection of buttons.

Charles Edward Chapel of Inglewood, Calif., was another interested visitor. Mr. Chapel is an authority in the firearms field, and he has had a number of books published relating thereto.

oOo

Marion M. Crutchfield, dealer in antique buttons, on Cape Cod, was another whom we were glad to greet.

oOo

Harriet M. Milford came to Chicago with her husband from Baltimore to attend the bankers' convention, and greeted old friends in the collecting field.

oOo

Julius Carlebach, New York City, collector and dealer of New York City, was among the out-of-town visitors last month.

Mr. Carlebach's special love is primitive wood carvings from Africa, and he has some excellent specimens in his collection.

oOo

J. P. Gozder, and Mrs. Gozder, publishers of two Kentucky newspapers, the Campbellsville News-Journal and the Taylor County News visited the home of HOBBIES Magazine and the World's Antique Mart on a recent trip to Chicago. The Gozders are general collectors. More about their hobbies in a later issue of HOBBIES.

oOo

Faith Graham Lamm of Seattle, Wash., was in Chicago recently buying for her shop. She spent considerable time at the Mart and several boxes and barrels of merchandise are now on their way to her.

Mrs. Lamm's personal collection of glass and china slippers and glass cruets are to be shown soon by the Seattle Historical Society.

oOo

A recent feature by Edan Wright in the Chicago Daily News tells of the Emergency Night Service set up by the Chicago Medical Society and headed by Dr. Robert K. Husten. We quote Miss Wright in part:

"The service was set up in October to meet a need in the great metropolitan area of Chicago when sickness strikes at night and the patient can't reach his own physician or doesn't have one.

"A committee headed by Dr. Robert R. Mustell worked for nearly two years surveying doctors who could be available for night calls.

"They worked out a system of telephone districts where these doctors would be close enough to minister quickly to a patient in any part of Chicago or Cook County.

"The system works this way. The patient calls CENtral 6-4200. A telephone-secretary takes the call, locates

### ★ HOLIDAY GREETINGS ★

and best wishes for

Peace and Happiness in the New Year

BEA & HILLYARD LILLEY

World's Antique Mart

1006 S. Michigan Ave., Chicago 5, Ill. Jan

a doctor in a district card file and dispatches him to the scene.

"Dr. Mustell remarks: 'We are trying to fill a real need in a big city. The doctors who go out with the 'little black bag' are general practitioners who are qualified to do anything in the practice of medicine.

"They are the nearest equivalent to the old-time family doctor and we hope through them to restore the family doctor to Chicago."

Dr. and Mrs. Mustell are avid collectors and are well known in the antiques as well as the professional field. Mrs. Mustell has had a shop in the Antique Mart the past two years and has a lovely collection of rare glass and china. We are indeed fortunate to be able to work so closely with them. Dr. Mustell is also widely acclaimed in the Metropolitan area for his fine work with the C. Y. O.

## MART VISITORS

Out-of-town visitors who registered at the Mart last month, included:

PHYLLIS L. BRANSTAD, Illinois  
WILLIAM THORON, Iowa  
GLENN F. HICKERT, Ohio  
MRS. MARK BAXTER, Illinois  
MRS. JOHN W. WILDER, Illinois  
MR. & MRS. C. BOLTHOUSE, North Carolina  
MR. & MRS. JEFF TINGLE, Montana  
REBECCA TINGLE, Montana  
MRS. H. R. FOSTER, Illinois  
MRS. CLARENCE SHOGER, Illinois  
C. B. HUNT, Virginia  
MR. & MRS. G. McFADDEN, Ohio  
MR. & MRS. LENEAU JOHNSON, Washington  
DAVID LESTER, Michigan  
MARYLYNN FRANCE, Michigan  
MRS. LLOYD NELSON, Minnesota  
MRS. A. J. COLLINS & DAUGHTER, Indiana  
MR. & MRS. J. G. SCHUEZLEIN, Illinois  
JAMES L. CAPPER, Wisconsin  
FRED WEIMAN, Wisconsin  
RAY WALSDORF, Florida  
MARJIE HERDKOMP, Illinois  
MR. & MRS. RALPH S. DeFEW, JR., Tennessee  
MRS. E. H. LENNOX, Michigan  
MRS. A. J. MCCORMICK, Illinois  
MRS. J. M. DONALD, Alabama  
MRS. H. L. DUNBAR, Illinois  
FAITH GRAHAM LAMM, Washington  
MARY KUBZ, Illinois  
MRS. ROY A. PHILLIPS, California  
MRS. CARL SNOW, Texas  
MRS. ROBERT POWERS, Michigan  
MR. & MRS. SYLVESTER WESLEY, Minnesota  
L. BEHRNER, West Virginia  
MRS. NICHOLAS KROUGH, Indiana  
SETH BIGGER, Michigan  
MRS. R. G. ANDERSON, Iowa  
MRS. H. E. STALCUP, Iowa  
MRS. H. N. GUILAND, Minnesota  
MRS. ALEX D. KRAUSE, Iowa  
MRS. FRED KOHOUT, Indiana  
H. E. DATWYLER, Wisconsin  
MRS. L. M. CAMBLIN, Indiana  
MRS. C. E. MULLEN, Indiana  
TRUE DAVIS, Missouri  
MRS. C. M. ROY, Colorado  
FAIRFAX LENTZ, Ohio  
MRS. HARRY COHN, Pennsylvania  
MRS. HAROLD ETHING, Ohio  
DR. & MRS. G. E. SANDS, Michigan  
MR. & MRS. R. H. HOLLINGSWORTH, Texas  
MR. & MRS. C. E. MELTON, Ohio  
BESSIE LEWASTEK, Illinois  
GARNET SMITH, Illinois  
MR. & MRS. H. JELLINCK, New York  
MR. & MRS. C. A. SWABBY, Ohio  
MR. & MRS. G. EDWARD BUSSELL, Oregon  
MR. & MRS. F. H. FINN, Wisconsin  
MRS. ALFRED KLUG, Wisconsin  
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## Early American Glass Facts

By FRANK FARRINGTON

Stiegel glass was made during the twenty-five years preceding the American Revolution, in Lancaster county, Pennsylvania. It is distinguished by delicacy and beauty of design, by light weight, surface brilliancy and uniform color.

Wistarberg glass was made in the glass factory of Casper Wistar in Salem County, N. J., during the middle part of the 18th century.

Stoddard glass was made at and named for the village of Stoddard, N. H., where it was made in the middle of the 18th century.

Glassmaking began at Pittsburg only five years after it began at Boston. The first Boston factory was established in 1792, the first Pittsburg factory in 1797.

There were more than a hundred glass factories in operation in America prior to 1850.

The New England Glass Company began work in Boston in 1817. It was here that Deming Jarves learned the trade before going to Sandwich to start the Sandwich Glass Company in 1825.

Jarves withdrew from the Sandwich Glass Company in 1858 and started the Cape Cod Glass Works, an enterprise that lasted about a dozen years.

The Sandwich Glass Company made blown glass exclusively for the first years of its existence, but it was the first to make American pressed glass. The brilliancy of its first pressed glass was dimmed when the early hand-made wood moulds were supplanted by machine-made metal moulds, the change being made because the hot glass scorched the wood moulds and made the patterns imperfect.

The ornate lamp bowls of many Sandwich whale oil lamps were imported and attached to Sandwich glass bases.

Since other contemporary glass works made similar glass, it is scarcely possible for anyone to determine absolutely whether a piece is or is

not of Sandwich Company make.

Mould marks in glass are not proofs of age. They merely indicate where the two, three or even four pieces of the hinged mould came together.

While blown glass is generally considered to have been made earlier than pressed glass, the fact is that pressed glass was made by the ancient Egyptians. In more modern times, however, blown glass was the first to win commercial success.

The lingering, bell-like ring of old glass is due to the use of lead in its manufacture. When soda ash and lime were substituted for lead and pearlash, about 1870, glass lost that old ring.

## Winter Colony of Antique Dealers

John N. Bliss of St. Petersburg, Fla., is pioneering in a colony of shops, functioning on a seasonal basis, in a bazaar, similar to the bazaars of the East. Each dealer operates his own separate business. Besides antique shops, space has been made available for other shops such as handicraft, stenciling, china painting and decorating service.

Mr. Bliss says that as far as he knows Sundial Bazaar is the only seasonal rent place of its kind in the south. Realizing that the rapid growth of the city was skyrocketing business rents, Mr. Bliss cast about for an answer to this problem.

St. Petersburg, is mostly a city of seasonal business, primarily. But, business rentals are for the full year. In Mr. Bliss' Sundial Bazaar, the dealer only rents for the season.

Six years ago, Mr. Bliss organized and founded the Associated Antique Dealers of St. Petersburg to further the interests of local antique dealers. This organization has been extended to include antique dealers of the Gulf Coast of Florida. The Antique Dealers organization set up model rooms at the Sundial Bazaar last year. The most fascinating pieces of the various shops were used. The public was attracted with teas, lectures on the adaptability of antiques to modern living, forums and talks on collectors treasures and hobbies, and meetings of social and college clubs.

### THE CURIOSITY SHOP

157 Lake Avenue, Sarasota Springs, N. Y.  
Doz. Princess patt. Limoges butter pots. Doz. \$13.00  
Royal Bayreuth, red aquamarine: teapot, creamer, sugar, mustard, salt & pepper. Set..... 50.00  
Wheat patt. white ironstone soap tureen, ladle and matching platter; boat shaped..... 60.00  
3 Pieces, Red Block: creamer, cov. sugar and spoon holder. Set..... 30.00  
Set 8 goblets, Shovel patt..... 2.00  
4 Palmate goblets. Each..... 3.75

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Manufacturers of adapters to electrify coal oil lamps.

Also chimney and shade units—all brass.  
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## NOTES ON CHINA HISTORY

By D. TUDOR HARRELL

What land is this? Yon pretty town  
IS Delft, with all its wares displayed:  
The pride, the market-place, the crown  
And centre of the Potter's trade.

—Longfellow, Amalfi. St. 6.

Records show that the seashell, lined with mother-of-pearl, along with flat stones, stone bowls for grinding grain, were probably man's first dishes.

The Chinese were the first to make white dishes. So closely was their secret guarded that it was not until the 18th century that Europe was able to make similar wares.

"Father Du Halde, was secretary of the Jesuit Society which sent out missionaries, and he did not believe that the Chinese words for their blue and white substances could be translated. The first porcelain furnace on record was in the province of Keang-Si, and the felspar clay called Kaolin by the Chinese was called porcelain by the Spaniards, after the porcellan shell. This shell was named from procella, Spanish for little hog.

"At the city of King-te-Ching near Mt. Kaolin, there were 3,000 ovens in operation. The Chinese used two clays in each dish, one the white earth found near the mountain of Kaolin, and the other, petanste. How they prepared their famous blue is not exactly certain. A great lake 300 miles in diameter furnished the only water with which potters could make their best china. No stranger was permitted within the borders of this lake, which had deposited the sand called Kaolin."

"Marco Polo says of the City of Tin-gui, 'there is nothing further to be observed than that the cups and bowls and dishes of Porcelain ware are there manufactured.'

"The process was explained as follows: 'They collect a certain kind of earth, as it were, from a mine, and laying it in a great heap, exposed it to the wind, rain and sun for 30 or 40 years, during which time it was not disturbed.'

"By this it was refined and ready for being wrought into vessels. Such colors as were thought proper were then laid on, and the ware afterward baked in ovens or furnaces."

"Kaolin, granite or other igneous rock decomposed by water, was decorated by artists, each making a part of the blue picture, owing to the influence of caste and unionism in the trades.

"The slip for glaze was mixed with especial care. Kaolin was mixed with potash or soda, so that these ingredients would melt in the fire. When it became doughy, it was kneaded and trodden under bare feet. Then it was placed in a damp place where it fermented and decomposed. This took years, and fathers left their sons stock enough to last a lifetime.

"To process, the potter 'throws' his vessel on the wheel using molds and

instruments, after which the article is set to dry. Painters then apply blue figures, and slip fluid is blown on with a pipe, the way the Chinese love to spray things, or the article may be dipped.

"The new vessel was now painted and varnished with slip, and ready to be packed in a clay box called 'sagger', and these were piled up in kilns where firing went on for over a day, then slowly cooled. If it was a fine piece, it was gilded. A band of gold leaf was laid on the upper outer edge on sizing, and the vessel fired the second time, but in a more open oven and with less heat. After it was removed, the metal band was polished with a hard stone instrument. Painting could be done over the glaze, and much of the early porcelain that came from China was thus done by French painters.

"Famous potteries existed on Calearic Isles where Majolica ware became famous. Sand from the river was used in making a red ground work. Sand or cream of tartar, or wine lees were made into glass, which was whitened with tin oxides. To decorate, the enamel was cut through until red lines appeared.

"About 1700, John Schnorr, a wealthy iron-master riding near Clue discovered a fine white earth in the road, and decided to try it for hair-powder, instead of using flour. An alchemist named Botticher, or Bottiger, also tried this powder about the same year, and detected its earthen qualities. He made a crucible out of it and the vessel turned into Chinese Porcelain.

"All Europe had been long on the lookout for the solution of the Chinese mystery and the Elector King of Saxony listened to Botticher. A fortress was built at Meissen, near Dresden with portcullis and drawbridge. "Dumb Till Death," was the motto inscribed in all the workshops and a penalty of life imprisonment set for any person who revealed the secret.

"The white earth was brought from Clue in sealed packages, and from this factory came the first of the famous Dresden China.

"At the World's Fair in 1893, the Royal Saxon potteries exhibited, but their art seemed to run toward artificial flowers rather than table ware.

"When the Emperor of Austria founded a factory at Vienna, it was realized the secret had escaped. The Viennese pottery ran until 1864.

"In 1753, a semi-private factory at Vincennes was removed to Sevres in the suburbs of Paris. There French chemists prepared an artificial Kaolin, and used it for the biscuit until the secret became available in 1770.

"Here felspar and quartz crystals were ground into powder with water, making the Sevres glaze. Pure silica and water were mixed, and the plate

and cup dipped until they had acquired a coating of the white sand. Then the vessels were sent to the kiln where they were placed in a lower oven with a heat of over 3,300 degrees. The white sand melted and this with the alkali from the biscuit underneath, formed a glaze.

"Painting over this glaze permitted the use of a great range of metallic colors, the blues from cobalt, turquois from copper, and the violets from Manganese.

"For the gold, a chemical solution was made, and the metal precipitating under the firing, was then burnished. This was done in a special kiln with the hottest fire. Many potteries used gold paper edging, laid on the plate, then burned away. This greatly beautified the gold decorations of Royal Worcester and Limoges plates, cups and saucers.

"Belgian and French potters obtained their Kaolin from Limousin, France, and Cornwall, England. The Cornwall clay merchants we are told, proceeded as follows:

"Decomposed felspar or granite was found as a stone, and broken up, and laid in running water.

"The fine clay that was needed floated with the water, while the quartz and mica sunk. The water ran into a pool, where the white clay settled. The pool was then drawn off, the clay dug out in blocks and dried. Then it was ground into powder and mixed with water. Then it was beaten and kneaded into dough, which was sifted, like slip.

"The Japanese in making their thin cups, dipped the mold in a thin solution of Kaolin, until a film gathered sufficient thickness to stand alone after firing. However, their clays were not of the pure white variety.

"For Cloisonne ware, the Japanese, after the first firing, made a tracery out of brass or copper. They affix this to the clay vessel, so that the brass projects in lines. Then the enamel is laid in between the lines until the surface is just level with the brass lines showing.

"From America, early English potters like Wedgwood, obtained 'unaker'. Kaolin was found in many Eastern States and Nebraska. Calico-bleachers and wall-paper printers used it. The first American bed of Kaolin was found near Monkton, Addison County, Vermont, in 1810. In 1919 Dr. Mead found some in New York, and in 1827 it was found near Pittsburgh, and here a pottery was established. A bed in Chester County, Penna., was the foundation of the American Porcelain Co., under Tucker and Hemphill.

"At the exhibition at the World's Fair in 1893, the Republic of France exhibited the great blue Sevres vases owned by the nation. The English dinner plates with their gold decorations were of the finest, and the Japanese ware the lightest and most reasonable ever seen.

"For painting under the glaze with great heat, oxide of zinc was used to modify shades and tints. For blue

and gray to black, oxide of cobalt was used, antimony and lead for yellow, and oxides of copper for deep red or brilliant blues and greens, according to the atoms of oxygen. Oxide of chromium produced soft green, and manganese the violets, and black. Gold produced a fine ruby red, and uranium a rich orange. Oxides of iron produced all sorts of shades of red, yellow and brown."

At Dresden on the Elbe, that handsome city,  
Where straw hats, verses, and cigars  
are made,  
They've built (it well may make us feel afraid)  
A music-club and music warehouse  
pretty.  
—Heine-Book of Songs. Dresden Poetry.

—O—

## A ROMANCE OF ALMANACS

(CONTINUED FROM PAGE 105)

of printing, the capture of Boulogne, the sweating sickness, the great plague, the great frost of 1564, a blazing star in 1572, a deep snow in 1581, the camp at Tilbury in 1588, the taking of Cadiz in 1596. Bretnor, a famous almanac-maker of James's reign, has the good and evil days in tables, with warnings in such droll phrases, that they are worth a short quotation.

Thus the month of January shows that:

- 4,8—All that you can
- 9—What you desire
- 13,14—Both heart & hand
- 17,18—A fast friend
- 21,22,23—Well ventured.
- 30,31—Past hope of recovery.
- 1,2,7—Lost Labour
- 3,5,6—On the losing side
- 10,11,12—All for your harm.
- 15,16—Nothing to your purpose.
- 19,20—But hard hap.
- 24,25,26,27—Unfit for thy purpose.

Early in the reign of Charles I., the first commercial almanac was published. It may be called the first "Poor Richard." It contained tables of interest, necessary tables of expenses, pithy proverbs inculcating frugality and industry, and the usual melange of astrology and medicine. About the same time the religious almanac appeared. A rigid Puritan called Ranger was its editor. It is a gloomy production.

In Cromwell's time the almanacs are of a religious character; all receipts and directions end "sermonwise." The famous William Lilly was at this time the prince of astrologists and almanac-makers. At first, he prophesied for the king. But he was shrewd enough to see, without casting any horoscope whose star was in the ascendant; and very soon all the stars in their courses fought against Charles.

As a matter of statecraft, James did a wise thing when he legalized astrology. Almanacs have always had a great influence with the mass;

and it was a subtle device to give the liberty of prophesying after that legitimate fashion which should gloss with superstition "the divine right of kings."

But the universities finally grew ashamed of their connection with the almanac and sold their rights to the Stationers' Company. This Company was always on the side of the ruling power. It had prophesied for Charles, and it had prophesied for Cromwell. It sang the Te Deum for the Restoration, as it had done for the Protectorate. It dated its little books from the year "of our deliverance by King William from popery and arbitrary government," and it invoked the blessing of the planets on the last of the Stuarts.

When Lilly died, the Company employed his pupil Gadbury; and when Gadbury died, his relative Job Gadbury, prophesied through another generation of credulous dupes. Then came the infamous John Partridge, who was pilloried by Swift's wicked wit in 1708. But at that time he had been prophesying for the Stationers' Company forty years. After Swift's attack, he refused to predict, and the Company, who did not like to be laughed out of the profits of his reputation, published an almanac which had Partridge's name to it, but which Partridge never wrote. This almanac was still dragging on an existence in 1828, with the sins of a century and a half on its head.

Francis Moore began his career of imposture in 1698, and Poor Robin, the ribald hoary jester of the Company, about the same time. A dozen years after the Restoration, it also published a "Yea and Nay Almanac for the People called by the men of the world, Quakers." A more atrocious libel on their faith and morals it is impossible to imagine.

In 1775, an enterprising bookseller called Carnan became possessed with the idea that this corporation had no legal right to its monopoly in almanacs, and he published one of his own. The Company sent him to prison as regularly as he sold his commodities; but Carnan was not a man to be put down. It is said he always kept a clean shirt in his pocket, ready for a decent appearance before the magistrates; and at length the Common Pleas decided his favour. Then the Stationers Company appealed to Lord North; and as that minister wanted prophesies to make the war against the America colonies popular, he brought in a bill to the House of Commons reinvesting the Company with the monopoly, which had been declared illegal. The two universities also which had an annuity from the Company—used all their influence against the solitary bookseller. But he had a good cause, and he had Erskine to plead it; and he triumphed.

When the French Revolution came, Moore was more terrific in his prophesies and more awful in his hieroglyphics than ever. The people wondered and trembled, and the sale of this almanac reached a point without

parallel in the annals of imposture. But the continent of Europe had a rival even to Moore in the famous almanac of Liege. A tradition ascribes it first to a canon who lived in 1590. Its early numbers are published "with the permission of the superior powers;" the later ones are content with "The favour of His Highness." It is full of political predictions. In 1700, a French almanac called "Almanach Royal" started a new idea, the one which has since made the "Almanach de Gotha" so famous—it gave the names and birth-days of all the princes and princesses in Europe, lists of clergy, bar, army, and diplomatic corps. The latter almanac has been brought to a high pitch of perfection, and contains a vast amount of valuable and well sorted information.

Shortly after these French almanacs, there appeared a famous American one—the Poor Richard of Dr. Franklin. He did not care to put his name upon the title-page and therefore it was duly credited to Richard Saunders. It was published from 1733 to 1757, and was a great financial success. It is now a rare book; a correspondent in "Notes and Queries" mentions one sold in Philadelphia for \$52.

In 1828, the Society for the Diffusion of Useful Knowledge took the almanac in hand. Then the Stationers' Company, perceiving that the day of ignorance was dying and that decency would pay, issued a really excellent one, called "The Englishman." Yet superstition dies hard. Only 60 years ago, the popular feeling was tested by leaving out of Moore's almanac that mysterious column showing the moon influencing different parts of the body. But the editors, being prudent men, only issued 100,000 copies of this amendment, and the result showed their wisdom. The omission was at once detected and resented; nearly the whole issue was returned to the publishers and they were compelled to reprint the column, in order to retain their popularity.

On the Repeal of the Stamp Act in 1834, almanacs started on their course unfettered. One of the few that deal in prognostications of a political kind is Zadkiel's. The comic almanac is purely a modern feature of the little book—the pleasant-wrinkle added by the 19th century. Cruikshank, and those witty clever souls who were the original staff of Punch, began the laugh, which America in several publications of this kind has re-echoed. And it is hard to say where this pushing, progressive irresistible little book will not go. There are nautical, military, and literary almanacs. We cannot buy a box of notepaper but we find one in it, our perfumer sends it to us scented; our newspaper gives us one illustrated. With such a cosmopolitan temper, and such a universal adaptability, it may yet become the year-book of all nations and the annual balance-sheet of the world's progress.



# STAMPS

## NEWS FROM WASHINGTON

### Commemorative

#### Honoring 4-H Club Movement

Postmaster General Jesse M. Donaldson announced on December 10 that the 4-H Club commemorative 3-cent postage stamp will go on sale at Springfield, Ohio, on January 15, 1952.

At the same time Mr. Donaldson made available the description of the stamp that will honor the 4-H Club movement. The stamp will be 0.84 by 1.44 inches in dimensions, arranged horizontally, printed by the rotary process, electric-eye perforated and issued in sheets of 50. The color of the stamp will be green. An initial printing order of 110,000,000 4-H Clubs commemorative stamps has been authorized.

The central design of the stamp depicts a group of typical farm buildings at the left, while in the center appears the symbolic four leaf clover, with the letter "H", in white face Gothic, superimposed on each of the four leaves, representing head, heart, hands and health. Directly beneath this symbol is inscribed: "The 4-H Clubs", in dark Gothic. Dominating the right side of the design are a teen age boy and girl, facing the Club symbol. In the lower left corner of the design the denomination "3c" is brown in shaded modified Gothic. A solid dark panel forms the top of the stamp in which appears the wording: "To Make the Best Better" in white face Roman. The bottom of the stamp is also formed by a solid dark panel on which appears the wording "United States Postage" in white face Roman.

Stamp collectors desiring first-day cancellations of this stamp may send a limited number of addressed envelopes, not in excess of ten, to the Postmaster, Springfield, Ohio, with money order remittance to cover the cost of the stamps to be affixed. An enclosure of medium weight should be placed in each envelope and the flap either sealed or turned in. The outside envelope to the Postmaster should be endorsed "FIRST DAY COVERS."

oOo

Meanwhile the Postmaster General announced that the Betsy Ross commemorative 3-cent stamp that was scheduled to go on sale in Philadelphia, January 1, 1952, was designed by Victor S. McCloskey, Jr., from an oil painting "Birth of Our

Nation's Flag," by C. H. Weisgerber.

The vignette and ornaments were engraved by Charles A. Brooks and the frame, lettering and numerals by John S. Edmondson.

oOo

The occasion marks the 20th Anniversary of the birth of the maker of the first American flag.

The first American flag accepted by the committee and adopted by Resolution of Congress June 14, 1777, as the national standard, was made by Betsy Ross in 1776 at 239 Arch Street, Philadelphia, in the room represented in this picture, from a painting by C. H. Weisgerber, which is the central design of the stamp.

The committee consisting of Robert Morris and Honorable George Ross, accompanied by General George Washington, called upon this celebrated woman and together with her suggestions produced our beautiful emblem of liberty.

oOo

Regular mail service to the Republic of Korea was resumed on November 20, 1951, the Post Office Department has announced.

This order, the Department said, reestablishes all types of mail destined for the Republic of Korea.

Mail service, both by ship and air, was suspended to the Korean Republic on July 11, 1950 and was later modified by a Post Office Department Order on November 7, 1950 whereby only first-class air mail, limited to postcards, air-letter sheets, and regular airmail letters were dispatched to that country.

With the full resumption of mail service to the Republic of Korea, the Department said that the weight of parcel post packages will be limited to 22 pounds, and will be handled at the regular 14c a pound rate.

oOo

For the benefit of collectors desiring uncanceled stamps of selected quality for philatelic use, the new 20-cent special-delivery stamp is available at the Philatelic Agency, Post Office Department, Washington 25, D. C. To insure prompt shipment, mail orders to the Agency should include no other stamp issues. The Philatelic Agency does not service first day covers.

## IT SEEMS TO ME

By FRANK L. COES

### Looking Into the Future

The youth from now on will get less funds for his allowance and yearly gifts. And unless he is a thorough collector will spend less.

If he earns, he will perhaps have more than his parental supporting monies. That is up to the youth. Similarly the elder will find his means some percentage smaller, if he budgets his stamp interest.

The dealers seem to expect better and more business and interest. Hope they get all they expect. It is good to be hopeful.

So, while the "mint" issues and new issue services will collect, the ordinary collector will likely get his satisfaction from used material and used covers. This will leave him to hunt fillers, off letter rate material, and top values in packets.

And that means he will buy packets.

To that end the packet builders should correct current faults, make packets sold (as "000" Diff) just what they say they are "Different" and put their prices in line—even to split cent values—not flat dollars. All this will build trade.

Looking at it from the collector's end, the grouping of a good packet

will offset the dampened interest of single mint items at long prices.

But does it make living better to freeze prices in spite of dropped exchange rates?

### Netherlands Topics

Some comment from letters regarding the remarks made about "Watermark positions" on Netherlands. Two categories in the Van

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Dieten catalog are of especial interest to Netherlands collectors.

The Netherlands small circles watermark—(1926) in spite of being in rows of small "circles," — "cirkeltjes" is in horizontal lines of the circles, and also the same lines occur in "vertical lines" which could be a quarter turn of the paper in printing, or perhaps cutting into sheets after the paper comes through the machine. But in addition to the watermark, there are variations of the perforations. All carefully omitted in the encyclopedia.

The other jam is on the 1925 skipped perfs or "syncopated" perforating. And these cover so great a difference in the perforation that few notice also the additional difference of the horizontal or vertical watermark groupings. The Dutch catalog calls these "automat" or "rol-tanding" perforations.

But the real interest lies in seeing Dutch produced album sheets (loose leaf) that have spaces for all these varieties and (even in Holland) not too many filled, even some of the values three or four times average prices, and by some called "almost impossible."

Of course the catalog is printed in Dutch, but easily readable, and very complete coverage.

The address of the source was in a recent HOBBIES. The volume is worth the price. It is printed on "slick" paper with good cuts and fine

type. So if you collect Netherlands, have a look at a real catalog.

Also the end has full covering of Indonesia and Japanese occupation issues.

### South of the Border

There has been some discussion as to the "why" of supplies from Latin-American countries. Notably Guatemala and those between Panama and Mexico, but including Columbia and Venezuela.

An ex-United Fruit plantation head makes some statements that may change viewpoint.

"The easy items are from letters and air mail, and the why is obvious. The people do not write letters except in towns or to send by air mail. They do not travel; their pals, relatives and events are in the neighbor-

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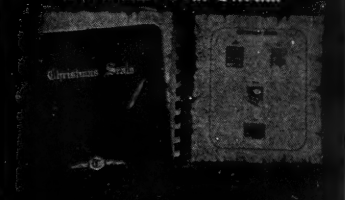
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## How OLD is Santa Claus?

This particular Santa—the one you see on the Christmas Seals—is a very healthy forty-five!

Yes, this is the 45th annual Christmas Seal Sale—a holiday custom that has helped save 5,000,000 lives. Yet, tuberculosis kills more people than all other infectious diseases combined.

So, please, send your contribution today.

### BUY Christmas Seals/

Because of the importance of the above message, this space has been contributed by

**HOBBIES  
Magazine**

hood, so no need to write. The business that needs mail is in towns and uses air because no roads of material use, or safety. The postal letter multiples are easy. The rest a matter of search, likely more in dealer's hands (mint) than in the country main P. O. or the Washington Consular distributing point—if any. Beside this, small issues. And because of similar habits by the "ins" in office, a percentage of kick back, individual profit, and such keeps the top values pretty well out of use, or reach. Yes, they have some roads, even the good neighbor policy built some, to the boss mans' home and such, but traffic by roads is small, if any.

That gets us some explanation. Have yet to see a good accumulation from Venezuela, even of 200 'diff'. Similarly Columbia, Guatemala and some others. And some of the Venezuela items are not listed in our catalog. Plenty of chance for interest, too. Too bad (this is a repeat) that Mr. Levy never finished any group for Gibbons but the Nicaragua. When he took over the Washington job he had material for several other countries on covers and used as well as mint. Maybe Mr. Bruns still has the material. There is plenty of room for research in Latin America.

### The "Parks" Issue of Japan

Again we are facing a shortage, or a purchase difficulty in completing the "Parks" series issues of Japan. Almost impossible except in mint form to get the top value of the sets of four.

And the material is artistic, very definitely done by men who have skill, selective sense and good taste.

The other issues are by comparison as easy as the "Prexy" series we use ourselves, except maybe the shorter issues.

The colors are evidently carefully kept to a standard, which good sense should eventually permeate the ink mixing of the Bureau. Pray for it.

The centering is good and the paper better than the ordinary issues. Japan is a material interest and a very nice and colorful page if well set up. Might be even the hampered youthful collector (financially short) could find great interest in Japan, also China, because it is inexpensive. Think that one over.

But you won't get top values of Japanese "Parks" in a packet. Most all the others, some mint, too. Worth study.

### Covers

Again taken to task by a school teacher in the Mid-west. She scolds about first day covers and covers of other kinds.

Could be she never saw a real cover collection. Takes space, also when it is not in books, like stamped envelopes, is it not so nice to see, handle, or just assume facts from (while its owner enthuses, and they do).

However, why collect in shoe boxes? To the current four room housing system, even a small album is more or less "in the way" and condensation makes many who enjoy, neglect some very nice areas.

Of course it is the collectors right to select, to preserve, to mount. It is his collection. Not the visitors. But someone should visualize the final result. Hope her "samples" do not reside in a trailer. Never saw a collection in one, must be something.

But all joking aside — this "three rooms nailed together for \$75 a month must seriously inconvenience collectors who have been used to a room of their own, a desk space and no fold-up and open out beds, so-called. "How to collect covers in a housing unit."

### WANTED

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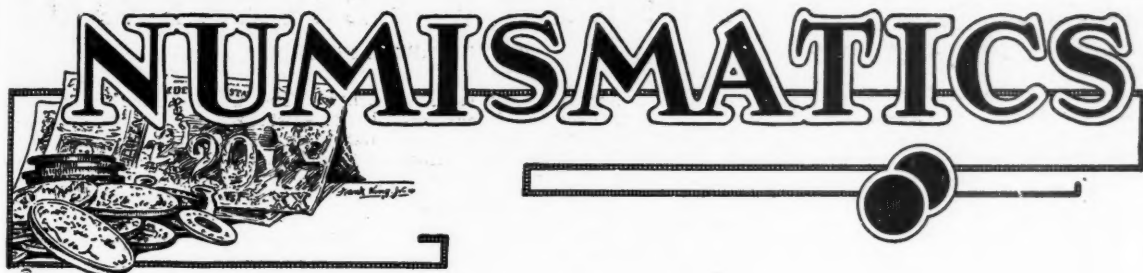
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## NUMISMATIC THOUGHTS

By FRANK C. ROSS

"He pushed me off the sidewalk" is ditto for high-hatting and putting-on-airs. This does not apply to coin collectors. In numismatic nomenclature there is no such animal as high-hat or canned air; collectors when passing always share more than half the road. One coin collection may be larger or more valuable than another but it is never "better" than your own pet stray; it is all in the feel. A pet is a pet regardless of pedigree. A coin collection is a "pet" regardless of size and value. One collector has no license, and never attempts, to "push another collector off the sidewalk."

oOo

A palatial structure is no stronger than its foundation. Your few coins is a foundation to a major collection. Collections vary as to size and worth but not as to basic value, the regimentation of numismatic units. A major collector will claw over and O K a small collection as avidly as a minor will admire and praise a large one. If there are defective units in the foundation of the beginner's collection the old timer will hasten to point them out. Heed his words of experienced wisdom that your palatial collection may rest on solid rock and not on shifting sand.

oOo

"My grandfather's clock was too large for the shelf so it stood many years on the floor." And when the dear old gentleman passed on to his reward I fell heir to the precious timepiece. In examining the clock to see why "it stopped" I found therein an old leather pouch with a few coins that had helped "tick the time away," coins that had been placed there when my own dad was a babe in arms, and some even older than that. It pays to look into the nooks and corners of family heirlooms. And it pays to look forward to your own posterity. Of course, you cannot hide things in your wrist watch, but you might slip a few old coins, stamps or present day knick-knacks into your safety box so that your grandchildren will speak proudly of your "limb" of the "family tree."

Dr. Johnson said "No great work worthy of praise or memory but came out of a poor cradle." No great collection worthy of praise or memory but came out of a few coins. No nationally known collector but who was once a novice. Mighty oaks were once little acorns. Aim high, be patient and diligent, and you will eventually reach the goal.

oOo

"A kindly critic is one who helps you at an awkward pass over the style." Constructive criticism is always kindly given; take it as such. Criticism is veiled advice. If an older head criticises the way you keep your coins, your choice of coins, your method of collecting, don't be huffy, thank him; he is advising you with the barb of criticism to make it more effective.

oOo

At the rate some of the European countries are coining H. B. Morse's words will prove prophetic. In speaking of the paper money of the Ming dynasty (China, 14th century) he said: "Bayonets form a poor seat for the throne of a ruler, and a constant diet of irredeemable assignate is not nutritious." It is claimed the life of a dollar bill is nine months. I have before me a mouse colored paper note of the Ming dynasty, six hundred years old, 12x9 inches, in a good state of preservation. It shows circulation, but the Chinese characters are all distinct.

oOo

Scanning auction catalogues it is pitiful to see valuable collections broken up due to the death of prominent collectors. We are glad to bid at these sales, but cannot help musing on the folly of the collector if he did not get enjoyment from the acquisition of each and every coin. If he bought them in one or two large lots he got little zest out of his collecting, and the fact that his name after death is listed in a catalogue as a great collector is of little satisfaction for, like the flowers about a casket, the mute actor is not in a position to enjoy them.

One should collect for the pleasure and satisfaction of having something connected with the past, and should know every coin in the collection by sight and endeavor to learn the economic conditions of the period of the coin issue.

oOo

When you hear two experienced coin collectors discussing the hobby just shut your mouth and open your ears and soak in some information worth while. "When thou sittest among the wise, be more eager to list than to speak."

oOo

An Exchange says:—"We associate many things with the number 'thirteen', but do you know there was a coin called 'Thirteen.' A 'Thirteen' is an Irish shilling, worth thirteen pence, though now reduced to the English standard. An Irish saying throwing the thirteen about refers to the time when the Members of Parliament used to carry a bag of thirteens, and, when they were successfully elected, distributed the money among the crowd."

oOo

Amongst the items of expenses in coining the 1794 coppers were hickory wood, \$1.50; four horses (two days), \$1.50; salt, sal enixum, for boiling copper, \$1.00. "Watch the little things and the big things will take care of themselves."

oOo

Money is the Atlas whose shoulders support the industrial world. Should Atlas drop his load civilization would revert to the ox and cart days of trade and barter. Your old coins are not merely a collection; they represent, in part at least, the evolutionary transition of civilization from ox to the aero.

oOo

It is claimed that centuries ago Chinese emperors gave a different name to each year of their reign, and these different names appeared on the currency. This gave perpetual headaches to numismatists when they first began unraveling and classifying old Chinese currency, as they mistook the different "yearly" names for those of emperors. This custom was discontinued with the Ming dynasty.

oOo

The Chinese hold the Rising Sun and the Dragon in great reverence as

(CONTINUED ON PAGE 129)

See our many values on the  
inside back cover of this issue.

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**PEACE DOLLARS:** 1921 P, \$3; 1922-23-24-26-27 P mint, \$2 ea.; 1922-23-24-25-26-27-28-35, all S mint, Unc., \$2 ea.; 1922-23-26-27 A 1 D mint, Unc., \$2.50 ea.

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## MONEY OF YESTERYEAR

By CHARLES C. FRENCH

George Washington is said to have thrown a dollar over the Rappahannock River, the silver dollar that is, and during the Revolution. How could he have? Silver dollars were not minted in this country until 1794. In fact, there was not a U. S. mint at the time it was supposed to have happened. George never told a lie, so — what did he throw? Could have been an English crown, similar in size to our dollar, but not many of those were in circulation in this country during the Revolution.

Evidence seems to point to the old Spanish milled pieces of eight. The eight Real coins, were about the same size as our dollars, and often called dollars at the time, as can be noted on the paper money issued during the war.

Many of the Continental Notes say, "This bill entitles the bearer to receive Spanish milled dollars, or the value thereof in gold or silver according to the resolution of Congress." This indicates that the term "dollar" was used for many types of silver coins that were the size of what ultimately became our silver dollar; Spanish dollars, German Thalers from which the term dollar was probably derived.

These interesting Spanish dollars still retain their pirate name "pieces of eight." The centuries before and during this time the Pirates roved the seas pillaging and robbing merchant and war ships whenever and wherever possible. Pieces of eight and gold doubloons, a coin just slightly lighter in weight than our twenty dollar gold piece, are well known coins of Pirate lore.

Those interesting notes of Washington's time. The Continental currency, were not nearly as popular as the hard money of foreign countries. The earlier notes issued to finance the Continental Congress' needs of the cost of the war had no real backing in hard coin and were forced on citizens and soldiers alike. Their value went down and down and the saying "Not worth a Continental" became a byword and is still in use today.

Counterfeiting, on the part of the British did not help the situation for one could not easily tell if the currency received real, worth a badly inflated value, or a counterfeit and worth nothing at all.

During the Civil War and Lincoln's time the monetary situation was better but not perfect by far. Prices rose due to the war, hard money went out of circulation to a great extent. This caused the issue of encased postage stamps, Fractional and postage currency also privately minted Civil War and merchants tokens. The South had its problems with the large paper money issue of Confederate currency which was worthless after the war and caused millions of dollars loss to the patriotic south-

erners. The north issued its green backs—just promises to pay, and similar to the currency of 1775, but the big difference was that the government stood behind them and even today they are redeemable at face value, in silver, but not gold.

The Civil War and Lincoln's times, seems to be the turning point in the monetary set-up of this nation. Today, all paper money prior to that time is no longer redeemable. But all U. S. paper money from that time on is redeemable; in fact we have enjoyed almost ninety years of paper money in which time none has "Gone Bad." Let us all hope, work and pray to keep it this way for many long years to come.

### Questions and Answers

#### Question:

I always read your articles about odd monies in HOBBIES. Please tell me about the coin as illustrated in the rubbing which I enclose.—Mrs. V. M. H., Louisiana

#### Answer:

The pencil rubbing of the coin you so kindly sent me is one of a Civil War token. These tokens were struck by private individuals during the Civil War to allay the shortage of small change. There are about 5,000 varieties of these. They are not rare, usually selling for about 10c each.

—C. F., New York

#### Question:

I have several coins which have apparently been ruined by a beginner's foolish mistake. They have been fastened in a display box with Scotch tape. This left a streak across the face of each coin. Is there any way to clean these coins without harming them? Also what is the best lining for a coin tray?—Mrs. Roy A. G. Oregon

#### Answer:

If your coins are copper or bronze, it would be very difficult to remove the stains, but if they be silver or gold you could do the followings:

Remove any evidence of the Scotch tape "stickum," with acetate thinner, (nail polish remover would do) This will also remove lacquer if the coins were lacquered. Then clean the silver coins with a mixture of baking soda and water, make a paste of it. For gold coins use scalding hot water and Ivory soap. The coins will turn out clean and the marks will be eliminated.

A nice lining for a coin cabinet is Bahr Mannings "Norzon." It is reasonable and looks just like velvet.

—C. F., New York

#### Question:

I read your column in HOBBIES, and would like to find out about the

value, if any, of Confederate money, which I possess.

I have several hundred dollars, most of it in \$10.00 bills, issued in Richmond, Virginia, in February, 1864, all of it in good condition.

I also have the following:

1-\$1.00 bill dated Dec. 2, 1862  
1-\$20.00 bill dated Feb. 17, 1864  
1-\$50.00 bill dated Feb. 17, 1864  
1-\$100.00 bill dated Feb. 17, 1864  
1-\$.25 bill dated Jan. 1866 (poor condition.) This was issued at Raleigh, N. C.

I also have the following: dated as follows: 1897, 1901, 1905, 1907, 1908. I also have a 1c piece which is considerably thicker than the others and has what appears to be a wreath on one side and an eagle on the other, the date looks like 1858, but I'm not sure about this.

I also have a British half-penny made in 1900 (Victoria Regina.)

I also have two \$.25 gold coins dated 1851, and 1915.

I will appreciate any information you can give me about the above, and I am anxious to know if it is of any value to collectors.—Mrs. B. S. B., North Carolina

#### Answer:

Unfortunately the Confederate notes are not redeemable as there is no longer any Confederacy to redeem them, but from a numismatic standpoint, these interesting Civil War notes are gradually increasing in value. They, of course, are not worth anywhere near face value but you can get between 25c and 50c for most notes, if they are in extremely fine condition. There are a few, such as the early \$500 ones that even brings several dollars.

The Indian head cents you list are very common being worth between 1½c and 5c each depending on how good their condition is.

The foreign coin is practically worthless but the gold pieces are worth between \$4 and \$6, depending upon condition—for each coin.—C. F., New York

### Miscellaneous Notes Altered Mint Marks

Collectors and dealers are warned to be on the lookout for \$.25 gold pieces with altered mint marks which are being offered for sale and which purport to be the rare \$.25 1875 Philadelphia mint proof coin.

Actually the coin is a \$.25 1875 San Francisco mint piece from which the "S" has been deleted the coin itself being "buffed" to have the appearance of a proof coin. The alterations cleverly executed would deceive most collectors but were plainly discernible when examined under a powerful glass by a noted collector and dealer of Chicago.

Collectors and dealers should be on their guard if such pieces are offered them.—G. A. Willard, Illinois



## Medallic Art Receives Worldwide Attention

Among the awards made at the recent International Exhibition of Medallic Art was a coveted first prize, which went to The Society of Medalists, New York City.

We have from time to time noted the Society's latest issues in the pages of HOBBIES. The quality of skill and artistic achievement represented in their medals could hardly go unrecognized, and as with such specimens as "Courage," there message proved important, too. It was in November, 1951, in Madrid, Spain, that worldwide recognition was given to their work, and being an American concern, the honor has been given also to the United States.

The forty-fourth issue, by Wheeler Williams, is shown above. In the sculptor's own words, here is the story of this inspiring medal, "Peace On Earth:"

"The composition for the obverse of this medal derives from a sketch, modeled in the round, for a proposed Monument to Peace, commenced before the cold war activities of former allies so dimmed the hopes of mankind that World War II might prove to have been the last great conflict of arms.

"My conception of the Christ child enthroned on his mother's shoulders, rather than cradled in her arms, appealed to me so strongly that I es-

sayed the translation of this detail of the composition to medallic form and was glad to undertake to design a reverse for this purpose.

"In this connection I was fortunate in having the cooperation of James C. Mackenzie, F. A. I. A. (architect vice-president of the National Sculpture Society), who from his farm supplied as model, "Darby," aged one week. This little Dorset ram proved the most beguiling of all the sundry animals who have been my studio guests (from leopards to sea lions) as models. However, in spite of "Darby's" good intentions, his curiosity and activity made it expedient to first make a model in the round, in terra cotta clay, where the big forms could be set down more surely and quickly as a guide to subsequent development of the subtle nuances of plane relationship which relief requires. When the work was completed, "Darby" left us to attend school with a little girl on Long Island.

"I am delighted to learn that the issue of this medal will coincide with the Christmas season and hope that it will carry its message of peace, hope and cheer to all members of the Society of Medalists, whose appreciation of this phase of American sculpture has meant so much to its continued development."

### Whitman Folding Coin Boards

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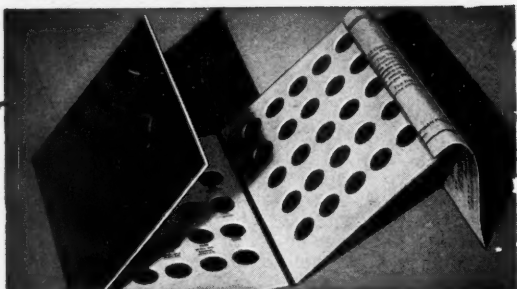
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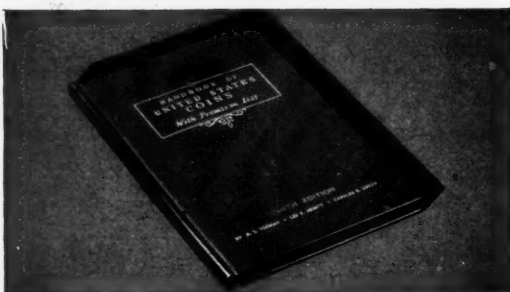
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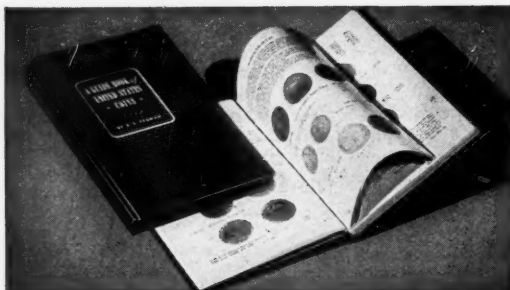
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gin; 50c 1936 Albany; 50c 1936 Ark. Rob-  
inson; 50c 1936 Roanoke Island; 50c 1936  
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\$20.00 dated prior 1860, \$45 up; \$20.00  
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\$20 up; \$5.00 Lib. or Ind. Hds., \$10 up;  
\$3 Lib. Hd., always, \$12 up; \$2.50 Lib.  
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**Above**  
**U. S. DELEGATION**  
**ARRIVES IN MADRID**

Mrs. Nellie Tayloe Ross, Director of the U. S. Mint, Hans M. F. Schulman, U. S. Official Representative, Mrs. Hans Schulman, and Miss D. Tomlinson, Secretary to Mrs. Ross, as they stepped off their train in the Madrid station.



**Below**

**GREETED BY GENERAL FRANCO**  
General Franco greets Mrs. Ross and the Secretary of the U. S. Embassy in Madrid. The Director of the Spanish Mint is at the General's left. Miss Dorothy Tomlinson and Hans Schulman, to the right, await their introductions to the Spanish leader.

## **Largest** **International Exhibition** **Held in Madrid**

Between November 18th and December 2nd, 1951, Madrid, Spain, played host to the biggest event in numismatic history — the International Exhibition of Medals. HOBBIERS was fortunate enough to receive some of the details of this outstanding gathering of coin and medal fanciers from one of its advertisers, Hans M. F. Schulman of New York City.

For the first time, the United States Government went abroad to exhibit specimens, and Mr. Schulman was the official United States Representative. Making the voyage also was Mrs. Nellie Tayloe Ross, Director of the Mint.

Mr. Schulman wrote us from Madrid: "November 17, 1951, General Franco opened the largest coin and medal exhibition ever held. The American Delegation was officially greeted by the Caudillo and complimented on its large, valuable and beautiful exhibit.

"At the Palacio Nacional de Museos y Bibliotecas (National Library) forty-two nations were represented in medallic art, valued at one and a half-million dollars.

"Of the three first prizes, the U. S. A. obtained two, the Society of Medallists, first prize among societies

furthering medallic art, and Medallic Art Company, as the best manufacturer of medals. For sculpture, Italy took first place.

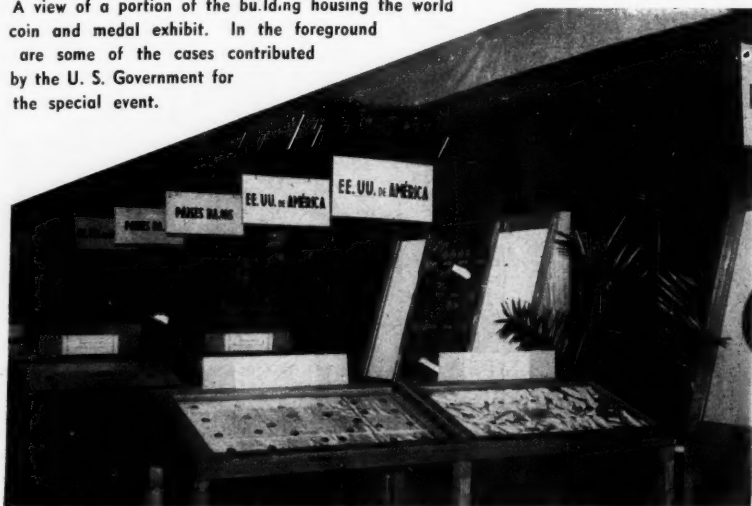
"To further medallic art in general, numismatists, in particular, and to bring the United States and Spain closer together, the U. S. Delegate, Hans M. F. Schulman of 545 Fifth Avenue, New York City, has worked

for many months, receiving all the support of the American and Spanish Governments, and especially of Mrs. Ross."

Glimpses of this magnificent display, showing some of the principals from both delegations, are made possible through the generosity of Mr. Schulman, who sent us the illustrations shown here.

### **42 NATIONS PARTICIPATE**

A view of a portion of the building housing the world coin and medal exhibit. In the foreground are some of the cases contributed by the U. S. Government for the special event.





## "A Silver Cent"

By HARRY BOSLEY

A silver "copper" — sounds like the mythical pot of gold at the end of the rainbow. But it is true — A penny was actually struck in silver.

Donald Sneed of the First National Bank of Kansas City, Missouri, discovered the silver cent, a 1949 Denver Mint issue, in a sack of pennies delivered from the Federal Reserve Bank. The coin appears as though it could be a dime planchet minted as a penny. It is about the size of a dime, and the obverse and reverse of the coin is well struck.

A 1949 Denver silver cent becomes a rarity among freak coins.

## Early New Orleans Money

Frank C. Ross of Kansas City, Mo., sends this, culled from his various readings on his favorite topic—numismatics.

Three types of money were used in the early history of New Orleans. They were called *billets de caisse*, *monnaie de carte*, and *Colonie Françoise*. The first two were paper money, and the last a red copper cent. Wonder how many numismatists have this kind of money.

## NUMISMATIC THOUGHTS

(CONTINUED FROM PAGE 123)

shown by the symbols so prevalent on their coins.

oOo

You have often read of how the South Americans place the \$ after instead of before the amount, but you cannot appreciate the oddity without seeing it in print. A coin auction catalog from Brazil is accompanied by a paper giving the approximate value of the coins offered. It reads: Item 1, 100\$000; item, 20\$000; item 3, 25\$000. Note the three, instead of two ciphers after the \$. A typewritten slip in American accompanies it with this explanation: EXCHANGE: Brazil 15\$000 are in U. S. currency \$1.00.

oOo

To those that are having trouble filling the last few holes in their penny board, keep on the trail, don't give up the scent, for "A winner never quits and a quitter never wins."

oOo

"Old fashion" is the backbone of numismatics, the collecting of old coins. New coins are set aside awaiting the day when they will become old fashioned. The plain old fashioned coins with the bold daring head of Miss Liberty typifying independence, and the eagle representing our fight for liberty, give a line on the thought

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uppermost in the minds of that era. Fashion is not a passing fancy but epochal of time and place. As to epochal eras, by their fashions shall ye know them. Your old fashioned coins have a license for their oddity.

oOo

Edgar A. Poe knew his eagle as well as his Raven; it was probably the bird that flew out instead of perching over his door. He said:—"The Romans worshipped their standard, and the Roman standard happened to be an eagle. Our standard is only one-tenth of an eagle, — a dollar — but we make all even by adoring it with ten-fold devotion."

oOo

An article in an old numismatic magazine says the word boodle, a bribe, is taken from the Scotch coin Boodle. I am inclined to believe the reference does the honest Scotch people an injustice. In the first place the Boodle is only worth about one sixth of an English penny, and boodle doesn't usually come in such small quantities. The name of the coin, Boodle, is said to come from Bothwell, the name of a mint master. Boodle, bribe money, from the Dutch Buidel or Boedel.

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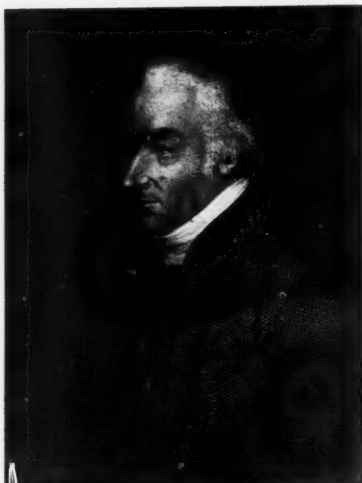
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# Mostly about Books

## Lindley Murray, Grammarian

By MARTHA HILL HOMMEL  
(Continued from the December Issue)



LINDLEY MURRAY

"I purchased a country seat on the banks of the river, about three miles from the city of New York. Bellevue was the name of the retreat. The Hudson about a mile wide spread in front, to view several miles up and down the river; a rich and pleasant country on the opposite shore. The house was neat and commodious, a spacious and elegant piazza, shaded with Venetian blinds. At the back of the mansion a large garden with fruit, flowers, and useful vegetables. In other directions of the house rows of various kinds of fruit trees. In the rear of house and garden a field for pastures of the cattle. Before we removed to Bellevue, I had a severe fit of illness, which left me in a very infirm and debilitated state of body. The tone of my muscles was so much impaired, that I could walk but little. Frequently affected by chilliness, succeeded by fever.

He hoped that the country life would improve his health. It did not and traveling was recommended. Went to Bristol in Pennsylvania and stayed a few weeks, bathed and drank the water; but without any good effect. Then to some celebrated springs in the mountains of New Jersey. There he seemed to get better for a few weeks. But stony roads forbade the use of a carriage, horseback riding and walking for bodily exercises were too fatiguing and increased the debility.

"Thence to Bethlehem in Pennsylvania, a healthful and pleasant town about

*From the Memoirs of the Life and Writings of Lindley Murray: in a series of Letters, written by himself. With a Preface and a continuation of the memoirs, by Elizabeth Frank. New York, 1827.*



fifty miles from Philadelphia. This is a settlement of the Moravians. The situation of the place, its refreshing and salutary air, joined to the character of its inhabitants, made a cheering impression upon us; and we took up our quarters at the inn with pleasure, and with the hope of advantage. A few days after we had settled here, we were most agreeably surprised, by the arrival of my father, and my sister Beulah. . . . My sister was a sensible and amiable young woman, of a gentle nature and engaging manners, to whom we were both very dearly attached. . . . This pleasing association, joined to the beauty and retirement of the place, gave an animating impulse to my spirits; so that I was better at Bethlehem than I had been in any other part of the journey.

(Lindley Murray's mother had died Dec. 25, 1782. It seems then, that father and daughter coming alone to visit Lindley at Bethlehem, that this visit took place after 1782 and before 1784 when Lindley left America for England).

"There was here much to occupy the mind, and to gratify curiosity. The different houses appropriated to the single brethren, the single sisters, and the widows, with the various economy of the society, were subjects of an interesting nature. The spirit of moderation, the government of the passions, and the tranquility and happiness, which appeared to pervade every part of this retired settlement, made on our minds a strong and pleasing impression. We several times visited the different departments; and at our inn received occasionally the visits of a number of their most respectable members. They were very communicative; and attended, with liberality and good humour, to the ideas which we suggested, for the improvement of particular parts of their economy. Among other observations, we took occasion to inquire, whether the practice of the elders and elderesses in selecting a partner for a young man who wished to marry was not sometimes attended with serious inconveniences. But they seemed to have no doubt, that this regulation produced more happy marriages, than would be affected by leaving the parties to choose for themselves. A lively and sensible person, with whose conversation we were particularly pleased, took occasion to give us his own experience on the subject. He expressed himself to the following effect. 'When I wished to change my situation in life, I applied to one of our elders, and communicated the matter to him. He asked me whether I had any

particular young woman in view. I replied in the negative; and that I wished my superiors to choose for me. Pleased with my answer, and the confidence reposed in them, he assured me that the greatest care should be taken, in every respect, proper for me. The elders and elderesses consulted together, and, after a suitable time, fixed on a young woman, whose disposition and qualifications were correspondent to my own, and which they thought were adapted to make me happy. We were introduced to each other, in the presence of our superiors. The interview was favourable: we became mutually attached; and, in a short time, we were married. The event has perfectly answered our most sanguine hopes. I probably should not have chosen so happily, if I had been left to decide for myself; but I am certain I could not have made a better choice.' He concluded his observations with a degree of animation and satisfaction, which precluded all doubt of the truth of his assertions.

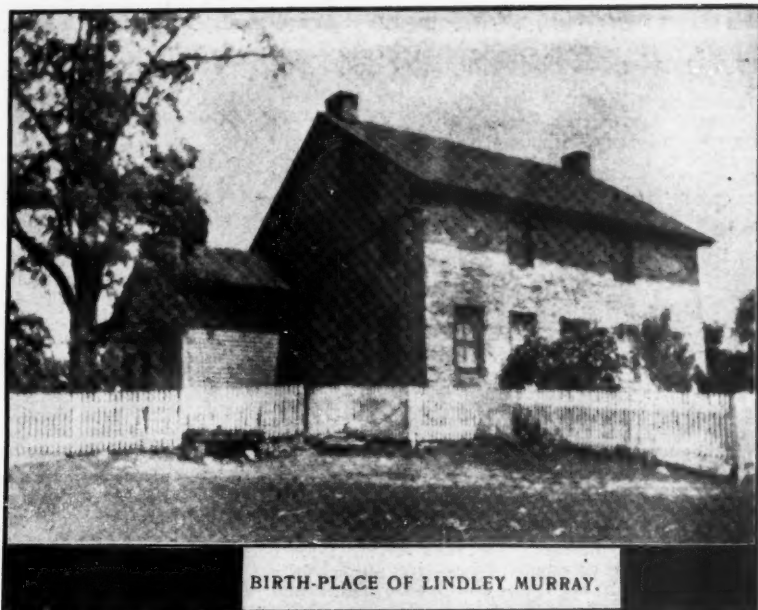
"The roads and scenery about Bethlehem were very delightful. I frequently enjoyed the pleasure they afforded, by riding in a small open carriage, which gave me a good opportunity of surveying the beauties of the country. In one of these excursions, I observed a gate which opened into some grounds that were very picturesque. Without proper consideration, I desired the servant who accompanied me, to open the gate. Almost immediately I observed a group of cheerful, neatly dressed young females approaching. They had been gathering blackberries, a rich fruit in that country; and each of them had a little basket in her hand filled with this sort of fruit. I soon perceived that I had committed a trespass, in offering to enter the grounds appropriated entirely to the walks of females. When they came near me, I apologized for the intrusion, by alleging that I did not know the peculiar use to which the enclosure was applied. With great good nature, and genuine politeness, some of them intimated that I was perfectly excusable. I believe the number of this cheerful group was about thirty, between the ages of fifteen and twenty-five. The sight of so much apparent innocence and happiness was extremely pleasing. And whilst they stood near the carriage, from which I could not conveniently alight, I thought it would be proper to express my respect and good wishes for them. I therefore took the liberty of addressing them in a short speech; which, as near as I can recollect was to the following purport. I observed that it gave me particular pleasure, to see them all so happy; That their situation was, indeed, enviable, and singularly adapted to produce much real enjoyment, and to protect them from the follies, the vices, and the miseries, of the world; that if they knew the troubles and exposures, which are to be met with in the general intercourse of life, they would doubly enjoy their safe and tranquil seclusion from those dangers, and be thankful for the privileges they possessed.

"Of the various institutions at this settlement, we particularly admired that for the benefit of widows. This house met our entire approbation. An asylum for those who had lost their most valuable earthly treasures, and who could neither receive from the world, nor confer upon it, much, if any, important service, appeared to have a just foundation in wisdom and benevolence. But to detach from many of the advantages and duties of society, young persons in

the full possession of health, strength, and spirits, seemed to us to be, on the whole view of the subject, a very questionable policy; though certainly some very important moral uses were derived from the institutions which respected the single brethren and the single sisters.—Having formed some acquaintance with several worthy persons in this happy town, and being much gratified with our visit, we took our leave with regret; I can not easily forget the pleasing impressions which this settlement left upon my mind. The grandeur of the neighbouring hills; the winding course of its adjacent beautiful river; and the serene, enlivening state of the atmosphere; joined to the modest and tranquil appearance of the inhabitants; their frequent and devout performance of Divine worship; and their unaffected politeness and good humour; are sufficient to render Bethlehem a most interesting and delightful retreat. To the calm and soothing virtues of life, it is, certainly, a situation peculiarly favourable. But the moral excellences, connected with arduous and dignified exertion, meet, perhaps, with but few occasions here to call them forth."

Lindley Murray had planned to visit his place of birth at Swetara, which was about fifty miles further in the interior of the country, but his father becoming indisposed, they had to give up this plan and return to New York.

Once more back at Bellevue after the summer's excursions his health had not improved. His condition was generally better when the weather was cold. Every succeeding summer took more from him than the winter had given him. A specialist finally advised his removal to a climate where the summers are more temperate and less relaxing. He suggested Yorkshire in England and advised his patient not to take much medicines. This was in accordance with Lindley's views. For more than twenty years he declined the use of medicines, and to this attributed in a large measure, the good appetite and unbroken rest at nights which he gen-



BIRTH-PLACE OF LINDLEY MURRAY.

erally enjoyed. Acting on the physician's advice Lindley made preparations for a short residence in England.

They embarked in commodious ship, near the close of the year 1784; and, after a prosperous voyage of about five weeks, landed at Lymington. They continued in and near London, about six weeks; and then proceeded for Yorkshire. Finally he purchased a very desirable property at Holdgate near York, and planned to stay about two years. First the health seemed to improve. He was able to walk in the garden without assistance several times in the course of a day. But soon the stock of newly acquired strength began to decline and the former weakness of the muscles returned. Then he confined his exercises to walk occasionally about the room and finally found that it was best for him to remain sitting. He rode however in his carriage daily. Though he had not sufficient strength to get into a carriage by the usual method, he was always able to affect it by means of a board laid nearly level from the garden gate to the step of the carriage.

Being thus confined Lindley turned

to literary pursuits. His first work "The Power of Religion on the Mind, &c." appeared in 1787. It was a collection of the testimonies of great and good persons, in favour of piety and virtue, the sentiments of eminent and virtuous persons, on the subject of religion and futurity, when they approached the close of life. The volume consisted of only five hundred copies; all of which were neatly bound, and distributed at his own expense. He sent them to the principal inhabitants of York and its vicinity; and accompanied each book with an anonymous note requesting a favourable acceptance of it, and apologizing for the liberty he had taken. He soon found that his publication was well received; and it was not long before he was encouraged to print a new edition of the work, in London, which met with a good sale. Several other editions appeared in different places. When, after some time, a sixth edition was called for, he was induced to enlarge the book and to put his name to it. The popularity continuing he enlarged the work some more, had it copyrighted and placed in the hands of a publisher without any pecuniary recompense.

"At the close of the year 1794, I was seized with a severe illness, which continued for many weeks; and reduced me to so feeble a state, that my recovery was much doubted."

"I was often solicited to compose and publish a Grammar of the English language, for the use of some teachers, who were not perfectly satisfied with any of the existing grammars."

He did not feel equal to the task but finally yielded and turned his attention seriously to it. The first edition appeared in the spring of the year 1795. Soon a second edition was called for. He revised it and enlarged the book. It soon obtained an extensive circulation. The repeated editions through which it passed in a few years, encouraged

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him, at length, to improve and extend it still further; and in particular, to support, by some critical discussions, the principles upon which many of its positions are founded. Then followed a volume of Exercises to illustrate by copious examples all the rules of the Grammar. Next he compiled a Key to the Exercises, designed for the convenience of teachers, and for the use of young persons, who had left school and wanted to improve themselves in grammatical studies and composition. The Exercises and Key were published in 1797. In the same year he wrote an Abridgment of the Grammar for the use of minor schools. The four volumes were intimately connected, mutually supported and recommended each other. This fact induced many teachers to adopt them in their seminaries of education.

Next came "The English Reader". Its success persuaded Lindley to publish an "Introduction" and a "Sequel" to that book. These three volumes aimed at a chaste and guarded education of young persons "... not a sentiment has been admitted into any of them, which can pain the most virtuous mind, or give the least offence to the eye or ear of modesty." In 1802 a compilation entitled, "Lecteur Francois" was published and in 1807 another with the title of "Introduction au Lecteur Francois." In 1804 he published a Spelling Book. Peculiarly Murray benefitted little from his works. The publishers who bought the copyrights made most of the money. But he was satisfied. In 1808 appeared a much enlarged octavo edition of the Grammar.

Soon after finishing his memoirs in the spring of 1809 M.'s debility and indisposition increased considerably and he had to give up even his daily outings in his carriage. The last time he was out in his carriage was in autumn 1809. From that time till his death, upwards of 16 years, he was wholly confined to his house, except once or twice when he went out in a sedan.

He died February 22, 1826. Mr. M. was a member of the Society of Friends, and from his earliest years, he was educated in the principles of that society.

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## DICKENS' "CHRISTMAS CAROL"— "The Greatest Little Book in the World"

By JIM WALSH

The more one ponders the literary feats achieved by Charles Dickens between the age of 21, when he first began to write for magazines, and his too early death at 58, the more amazed one becomes. Surely no other novelist—no other writer of any kind—ever set so many astounding marks for his successors to shoot at. If an outlandish comparison may be permitted, Dickens' accomplishments as an author correspond to those of Ty Cobb as set down in baseball record books, or Irving Berlin's forty-year dominance of popular music.

To begin with, "The Pickwick Papers," which Dickens undertook when he was only 24, is probably the most outstanding book ever written by so young a man. Many authorities consider his being able to turn out this immortal masterpiece in monthly installments, after having previously published only the relatively commonplace "Sketches By Boz," to be the most bewildering literary feat in all history. Before "Pickwick" was completed he was the most popular author in English history, retained that distinction as long as he lived, and still holds it, at least among "classic writers," 81 years after his death.

By the time he was thirty, the young man with the long hair and almost girlishly pretty face had written more books destined to be classics than anyone else ever achieved in half a dozen years. Besides "Boz" and "Pickwick," he had composed "Oliver Twist," "Nicholas Nickleby," "The Old Curiosity Shop" and "Barnaby Rudge"—each destined, so far as we can tell now, to be read and loved as long as English exists. Within another decade he had done "American Notes," "Martin Chuzzlewit," "Domby and Son," "Sketches from Italy," "David Copperfield" and most of "Bleak House," in addition to five short "Christmas Books."

In his forties and fifties, when he looked prematurely old, he wrote "Hard Times," "Little Dorrit," "A Child's History of England," "A Tale of Two Cities," "Great Expectations," "Our Mutual Friend" and to end everything with a Dickensian climax, died before he had completed "The Mystery of Edwin Drood"—the most baffling of all uncompleted mysteries.

Nor must we forget "The Life of Our Lord," which Dickens wrote for his children many years before his death, but which his surviving relatives did not agree to have published until 1934. The publication rights brought the largest price ever paid for a posthumous manuscript. *Esquire* signalized the remarkable event by a cartoon, in which Sinclair Lewis, Kathleen Norris, Hervey Allen, Ernest Hemingway and Dashiell Hammett are shown surrounding Dickens, while Lewis inquires:

"In a nutshell, Mr. Dickens, what

we want to know is this: how do you sell a 14,000-word manuscript for \$250,000, sixty-four years after you are dead?"

Any number of writers would still like to know the answer to that quarter of a million dollar question!

Perhaps, however, one of the very most remarkable of Dickens' accomplishments was his turning out within a few weeks, in what spare time he had from writing two monthly installments of "Martin Chuzzlewit," his "Christmas Carol," which today holds undisputed sway as the non-sacred Christmas story, just as Berlin's "White Christmas" has no rival as the dominant Christmas song among popular melodies. A good many years ago, a famous book collector, the late A. Edward Newton, wrote a tiny tome, "The Greatest Little Book in the World," devoted to a discussion of "A Christmas Carol," to use the exact title Dickens gave it. Today, of course, it is "The Christmas Carol" to its millions of admirers. I think Mr. Newton was justified in the title he chose, and, with whatever apologies are necessary, I have borrowed it as a part of my own heading.

Many readers who treasure "A Christmas Carol" don't even know that Dickens wrote four other special stories for the Christmas season within the following five years. They are "The Chimes," which he composed while living in Genoa, Italy, and thought even better than the "Carol" (a verdict that posterity hasn't endorsed); "The Cricket on the Hearth" (highly popular in its day, but less so now,) and the comparatively forgotten "Battle of Life" and "The Haunted Man and the Ghost's Bargain." It may almost be said that the stories become progressively poorer. It is several years since I have read "The Cricket on the Hearth." Perhaps I wasn't in the right mood at my last try, for it struck me then as rather sickly sentimental and artificial. It's been even longer since I've tackled "The Battle of Life," which has no direct association with Christmas that I recall and is afflicted with a strained and unnatural plot about a girl running away from home and staying in hiding for several years, hoping that the man who loved her would switch affections and marry the sister to whom she was devoted. (Sister loved The Man.) And I remember "The Haunted Man" as depressingly tedious.

But there is nothing depressing or tedious about the way Ebenezer Scrooge is regenerated by the Ghosts of Christmas Past, Present and To Come, and is changed from a cold-blooded, money-grasping curmudgeon into the warmest-hearted, benevolent old fellow in London. Merely to think of the story, which nearly everyone has read or heard enacted on the

radio, gives the average person a warm glow.

The circumstances under which the "Carol" was conceived, are interesting. I believe that Dickens, consciously or not, was influenced by his admiration for the American author, Washington Irving, who had written several fine tales about typical English Christmas celebrations. There is also a foreshadowing of "A Christmas Carol" in one of the chapters of "Pickwick Papers," which tells how a grumpy old grave digger, Gabriel Grub, who hated his fellow men, was kidnapped by a group of goblins. The goblins took him into a cave and showed him various scenes (a forerunner of the "talkies," evidently) that brought his unworthiness home to him and caused his eventual redemption. Goblins are also important characters in "The Chimes."

But "The Carol," of course, is much the greater achievement. It fairly brims over with the milk of human kindness and Yuletide joviality—a remarkable fact considering that it was written during a period when Dickens was half out of his mind with money worries and was boiling with rage at his publishers, Chapman and Hall.

The reason for the rage was simple. Although "Martin Chuzzlewit" was perhaps the greatest novel he had written up to that time, the public,

for some reason, wasn't buying the monthly installments in as large quantities as it had purchased the preceding books. The sale was less than half that of "The Old Curiosity Shop." In an unfortunately tactless moment, Mr. Hall remarked that the firm might have to reduce its monthly payments to Dickens. Stung in his pride and fearing that he was about to be harmed in his purse, Dickens became unreasonably angry and made up his mind that as soon as "Chuzzlewit" was concluded he would seek a new publisher. Meanwhile, he had been living elaborately and had heavy first-of-the-year debts coming up for settlement. (In the England of a century ago it appears to have been the happy, or unhappy, custom to pay bills only once a year.)

Then, while on a visit to Manchester, the idea of writing "A Christmas Carol" occurred to Dickens, and he completed it in spare time jottings within less than two months. As the idea developed, it took almost complete possession of him, so that he found it hard to stick to his main job of writing the "Chuzzlewit" installments. He wrote to an American friend, Prof. Cornelius Felton, of Harvard University, that he wept over the story, and laughed, and wept again, and excited himself to an extraordinary degree, even to the point of walking "fifty and twenty miles about the black streets of London, many and many a night after all sober folks had gone to bed." Perhaps part of this display of emotion was caused by his anxious and unsettled financial circumstances, possessed by the "Carol" to a degree unusual even to him, even though he began it chiefly in the hope of easing his financial stress by earning a thousand pounds over and above his "Chuzzlewit" income.

When the story appeared it created a sensation and, as Dickens himself said, was regarded as the greatest success "this rascal and ruffian has ever achieved." Lord Jeffrey, one of the severest of critics, wrote to Dickens: "You should be happy yourself, for you may be sure you have done more good by this little publication, fostered more kindly feelings, and prompted more positive acts of beneficence, than can be traced to all the pulpits and confessionals in Christendom since Christmas, 1842."

Dickens' great rival, Thackeray said: "Who can listen to objections regarding such a book as this? It seems to me a national benefit, and to every man or woman who reads it a personal kindness." Thackeray also said that the last two persons he had heard speak of the book were women who didn't know Dickens or each other, but in speaking of the author who had given them so much pleasure both used the same words: "God bless him!" Many persons wrote to Dickens to say they treasured their copy of "The Carol" so much they kept it on a shelf to itself.

As Jeffrey said, such praise should have made Dickens very happy, but it didn't. Ironically enough, even if

he had suspected that long after his death his story of less than 100 pages would be called "the greatest little book in the world," he still wouldn't have been happy. And that was because of those money troubles. The book sold even better than he had anticipated, but Chapman and Hall (whom he hadn't yet notified of his intention to quit them) had published it in too expensive a manner. The result was that when Dickens received a statement of earnings in February, he was entitled to less than half the thousand pounds he had confidently counted on. Because of this, he decided to economize by going to live in Italy—and he changed from Chapman and Hall to Bradbury and Evans. Fifteen years later he changed back.

Nowadays, Dickens' temporary fix—  
(CONTINUED ON PAGE 135)

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One of the best ways to understand the history of American business is through old documents and letters—invoices, receipts, indentures, and ledgers. There is scarcely an old document which does not tell a romantic story. If you are interested in the history of insurance companies, you may trace their development through old policies, many of which are adorned with deliciously quaint engravings. Or if your taste turns to the law, you will find an inexhaustible supply of early legal documents, curiously phrased, which furnish amusing details on the legal tangles faced by our ancestors. Whatever phase of early business you select, you will find it recorded in autographs, most of which are available for trifling sums.

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Perhaps the ugliest aspect of early American business, one in which some of our most distinguished citizens participated, was the slave traffic. It is often supposed that Northerners were vigorously opposed to slavery, but not infrequently, as shown from this letter of the famous abolitionist William W. Patton, the opposition was purely verbal. Writes Patton: "Let me give you some facts. An elder of high standing having much to do with our benevolent institutions, who is connected with a church in this city (New York), lately had several slaves sold at the south on his account to pay a debt due him by one of his customers. Another elder in Pittsburgh lately made \$100,000 by dealing in slaves. . . . Rev. Samuel Hatch (a Presbyterian clergyman) made \$25,000 by his cotton last year, and intends to lay out \$90,000 for SLAVES and land this year." These remarkable excerpts are from a seven-page folio letter, dated Sept. 20, 1839, in which Patton discusses in great detail the slave problem and abolition. It was purchased for \$1.00 from John Heise Autographs, and I wonder who but an autograph collector ever gets such fascinating and unique historical material for so small an outlay.

While we are on the subject of slavery, it might be of interest to point out that the North also had its system of enslavement, differing mainly from that of the South in that it cost less and was for a shorter term. While the Southerner who wanted cheap labor was obliged to invest a thousand or more dollars in a good slave, the Northerner merely dropped in on the local orphanage, picked out a husky lad, and had the necessary apprenticeship indenture drawn up, by which the lad was bound to his master until the age of twenty-one. The tradesman agreed to "provide suitable meat, drink, clothing, washing, and lodging for said Apprentice, and also to instruct said Apprentice to read, write, and cypher sufficient for proper book-keeping." A final concession was that when the apprentice reached the age of twenty-one, he was to receive two suits of clothes. Otherwise, the indenture amounted to the total enslavement of the youth, to be beaten or mistreated as his master saw fit, and the only advantages which he had over the slave were that he was taught to read and write, and was liberated at the age of twenty-one. To those who wish

to understand this system of slavery practiced in the North, early apprenticeship papers, often available for a few dollars each, afford most illuminating information.

Because of the great variety of American business documents, covering every type of endeavor, they form a most attractive field for the collector. If you are interested in famous personalities, why not form a collection of tycoons—John Jacob Astor, Cornelius Vanderbilt, Jay Gould, John D. Rockefeller, and similar financial leaders? With very few exceptions, their letters are available for nominal sums.

Pictorially, business documents are among the most intriguing of autographs. On them, you will often find curious old engravings or woodcuts of ships, tools, buildings, trains, weapons—indeed, they form an almost complete portraiture of early American culture, recording vividly the life of our ancestors.

### Sundry Scribblings

*Autographs vs. Other Relics: a Study in Authenticity.* The birthplace of Shakespeare, an old but staunchly-beamed Tudor house in Stratford, lures every year thousands of gawking pilgrims. They pay their shilling (or perhaps the rates have gone up since I was there!) and are toured by a glib guide through the old residence. Their attention is NOT called to the splendid new plastering job or the replaced beams. Instead, they are piloted gracefully through an assemblage of antique furniture and appurtenances which, although not without interest, certainly did not belong to Shakespeare! From old writers we learn that about two hundred years ago avid admirers of the world's supreme poet had pilfered from the old house every relic which might have belonged to Shakespeare; and as recently as a hundred years ago when Washington Irving was permitted to sit upon "Shakespeare's own chair," he discovered by discreet inquiry that because of a similar activity on the part of thousands of tourists, the seat was replaced every ten years.

Actually, only five or six *authentic* relics of the great poet exist: signatures on various documents now in English archives. If other objects touched or owned by Shakespeare survive, who is so learned that he can authenticate them beyond doubt? Even the inscription on Shakespeare's grave has been re-cut, as the parish clerk admitted when I informed him that a dozen generations of admiring Englishmen had stood or knelt upon the stone (before it was fenced off), and unless the laws of friction were suspended by Shakespeare's ghost, the inscription should long ago have been worn away.

Indeed, of all *old* relics, very few besides autographs are susceptible of positive authentication, for it is absolutely impossible to forge a letter or document without ultimate detection. The paper, the seal, the handwriting, the style of composition, all may con-

(CONTINUED ON PAGE 153)

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# INDIAN RELICS

## Notes on The Origin of the Folsom & Yuma Points

By ALBERT L. HUBERT

This is an article that may answer the questions of what became of the bones of the Yuma and Folsom Indians who lived here in the west at an unknown time.

There have been no bones of them found to date or any remains of anything but their camp sites and artifacts. The latter have been found in many places in the Rocky Mountain States and far into Canada, showing that they lived in the high country and in mountain states.

Many of their arrowheads have

been found with caches of other Indian artifacts.

This shows that the Yumas and Folsoms were traders and may have gone to other places. Here is my theory.

In 1904, I went with a large group from Lovell, Wyo., to Billings, Mont., to work on a large canal project.

We traveled for more than a day through the Crow Indian reservation on the way to Billings. Being just a kid I missed nothing that smacked of the unusual or the pre-historic.

We stopped at Trapper Creek, and there met some Indians. One of their men asked the Indians what caused the many high mounds there along the creek.

They told us that it was the site of the Crows and Black Feet Indians hundreds of years before.

Some of these mounds covered acres of land, and some were almost 30 feet high, and very well built.

The Crows did not bury their dead. They hung them up to dry in trees,

or if they had a horse, the animal was killed and the body strapped in the saddles to dry.

From the legends of the Crows, they came from the south and then scattered over that part of the west.

From what I have seen, and been able to find out from tradition and legends I think the Crows are the remnants of the Folsoms and Yumas.

If you look closely you will find the flaking method of the Yuma, Folsom and Crow is the same.

Perhaps the mounds where the Crows and the Blackfeet battled hold the key to the proper identification of the Folsom and Yuma people.

The battle was for the hunting grounds there and even took in the northern part of what is now Yellowstone Park.

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## INDIAN LORE: ANCIENT AND OTHERWISE

By WILSON STRALEY

permit the insertion of any other implement, and the striations caused by the sand were visible on the inside of the bowl."

Regarding Indian mounds, Philip Ainsworth Means states in "Preliminary Survey of the Remains of the Chippewa Settlements on La Pointe Island, Wisconsin: "We do not know who were the earliest inhabitants of La Pointe Island. The Chippewa have occupied it since 1490. A mound which may have been made by their predecessors exists in the thick, swampy woods east of the Old Mission. It is said to be rather small, made of earth and stones, and to have the shape of 'a serpent.' It was described by Mr. Stone as being 15 to 18 feet in length and 3 to 5 feet high. An old Chippewa Indian, whom Mr. Stone consulted on the point, was certain that it was not the work of his people. The writer was not able to visit the mound in person. Its presence on La Pointe is interesting. Neither Lapham (1855) nor Thomas (1894) reports any mounds so far north. There is a mere possibility that it was made by the Chippewa but, more probably, its builders were an offshoot of the tribes to which must be attributed the numerous mounds farther south in Wisconsin."

oOo

Mr Herbert Krieger says: "Pieces of bark cloth were formerly utilized by the Panamanian Indians as clothing and for various other purposes, such as matting, bedding, breechclouts, and women's short skirt."

oOo

It is stated that the Ojibwa settled on Long Island (Lake Superior) "about 1490. As the place was, at that time, a peninsula, it was open to the attacks of the Sioux and Foxes, which tribes had replaced the Iroquois as enemies-in-chief of the Ojibwa," nevertheless the tribe later removed to what is now La Pointe, on Madeline Island, which is located to the north of Long Island, where they occupied several villages along the southern shore of the island.

oOo

Seventy-five years ago (1876) one Captain Willard Glazier made a horse-back trip from the Atlantic to the Pacific, and then some years after

his return from California he described said trip day by day in "Ocean to Ocean on Horseback," (Hubbard Pub. Co., Philadelphia, 1898), which was sold by subscription only. We quote from his record of the 95th day out, which chanced to be his stop in Kalamazoo, Mich., where he spent August 14th. We reproduce this paragraph mainly because of the sentiment expressed in the closing sentences: "On this day I passed a fine wheatgrowing section in the valley of the Kalamazoo, whose richest part is probably near the Big Village—its namesake. This river, which drains Hillsdale, Kalamazoo, Calhoun and Allegan counties, and is navigable for forty miles above its mouth, has, I believe, more traffic than one of the rivers of Michigan. Throughout its length of two hundred miles it flows through pine and oak forests, through the richest section of a State famed for its agricultural products, and like the Nile, if I may so compare the relics of a great people with those of one comparatively unknown, is looked down upon by the silent monuments of the past. To me the comparison is not unreasonable, for I consider the tumuli of those mound-builders scattered over the hills and valleys of America, worthy of as much interest and respect as the more splendid remnants of a higher civilization."

oOo

Again quoting Mr. Philip Ainsworth Means, but regarding pipes of the Ojibwa: "The Ojibwa were skillful makers of pipes, the material used being commonly a fine-grained, soft, reddish pipestone from the mainland. Mr. Stone presented an excellent example of such a pipe to the Wisconsin Historical Society a few years ago; it was about 7 inches long and of fine workmanship. The writer was shown, by the farmer who now holds the 'French Fort Site,' several fragments of well-cut and polished pipes of similar nature. The cavity for the tobacco appeared to have been made by use of the sand-water-and-stick method; it was too narrow to

Dolls are in use among all the tribes of the American aborigines from the Eskimo of the North to the inhabitants of Terre del Fuego. They seem to be divisible into two classes—those which portray the common life, through which children are taught the arts and habits of the tribe, and those of a more sacred character, which lead up to the tribal religion. . . . In each example the dress and accessories show the customs and activities of the people represented. The Eskimo lead with respect to great variety and abundance of dolls, also in the realism of their dolls. Dolls are interesting as showing the costumes of the various tribes.—HERBERT W. KRIEGER in "American Indian Costumes in the United States National Museum."

oOo

"... Division of labor began with the invention of firemaking, and it was a division based upon sex. The woman staid by the fire to keep it alive while the man went to the field or the forest for game. . . . The woman at the fire-side became the burden bearer, the basket-maker, the weaver, potter, agriculturist, domesticator of animals—in a word, the inventor of all the peaceful arts of life. . . ." The foregoing is reproduced from the Editor's Preface of "Woman's Share in Primitive Culture," by Otis Tufton Mason (D. Appleton & Co., New York, 1898), who at the time of the publication of the book, was curator of the Department of Ethnology in the U. S. National Museum, Washington, D. C. The author in his study of the American Indian found that division of labor between the sexes sustained his views on the subject.

oOo

Condino Hopkins, supposed to be the last living off-spring of Ramona, heroine of Helen Hunt Jackson's renowned novel, "Ramona," died October 4, near Banig, Calif., aged 65, so report the Indians on the Morongo reservation.

oOo

Art from the Aztec, Mayan and Toltec cultures comprised the October display at the Nelson Gallery of Art, Kansas City, Mo. Some 500 separate

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tfo



objects from the Pre-Columbian collection of Earle Stendahl, Hollywood, Calif., made up the showing.

oOo

A quotation from George Catlin's "North American Indians:" "I fearlessly assert that the North American Indian is everywhere in his native state, highly moral and religious, endowed by his Maker with an intuitive knowledge of some great Author of his being, and of the universe. I never saw any other people who spent so much of their time in humbling themselves before the Great Spirit and worshipping Him."

oOo

The Apaches were frequently upon the war-path, the last time being in 1885-6. The final surrender was to General Miles, the lamented General Lawton playing an important part in the campaign. "One hardly knows which to admire more, the wonderful endurance of the American soldiers, or the craftiness and generalship of those few warriors, under Geronimo and others, beating a retreat to far-away mountains in Mexico, carrying with them wives, children, and means of sustenance."—"Indian and Spanish Neighbors," by JULIA H. JOHNSTON, P. 37.

oOo

Thomas J. Diven discussing "Some Arizona Problems" in his book "Aztecs and Mayas," (The Antiquarian Co., Chicago, 1909), remarks: "... In New Mexico I was shown a piece of soft sand stone engraved with what was an undoubted glyph. I said that it is a symbol unquestionable; it is not an ornament. It means something sure enough but it does not have the ear mark of being prehistoric. I do not understand it but I can't say anything more about it. I took a pencil sketch of the figure, however, and talked considerably about it. I finally ran across a ranchman who explained it. 'Why that is nothing but the brand of such a ranch over in Texas. I have seen it on hundreds of horses and cattle. Some cowboy evidently made it for a pastime.' I saw, however, and collected many objects whose use or reason for being was unknown to me but which were plainly Indian and prehistoric."

oOo

"... Infrequency with which boat-stones were buried with the dead is noted in our records from Texas. Although hundreds of skeletons have been excavated in Texas, yet our records show that only four boat-stones were reported as having been found in graves. ... According to the reports made by the discoverers, three of these were lying on the chest of the skeleton when first exposed by the excavation. The interesting fact is that all four of these specimens are of the perforated type. This may be regarded by some as presumptive after the manner of a gorget, suspended, perhaps, by a string encircling the neck. But it cannot be taken as conclusive proof, because objects other than perforated boat-stones have also been found lying on

the chests of excavated skeletons. Further, not all boat-stones were perforated and could not have been suspended as were the gorget. ..."

—J. T. PATTERSON in *University of Texas Bulletin No. 3732, Anthropological Papers, Vol. 1, No. 2, Bureau of Research in the Social Sciences Study No. 24; p. 62.*

oOo

To the Cliff dwellers (of Arizona) rain was the greatest favor heaven could give to mortals and we find rain gods, ceremonies to produce rain and rain doctors as they are now called, principal features of their cult. —THOMAS J. DIVEN, chapter on "Archaeology of Arizona," in "Aztec and Mayas."

oOo

B. B. Thatcher states in his "Indian Biography," (The New Werner Co., Akron, Ohio, P. 342): "The Penacooks were one member of a large confederacy, more or less under Passaconaway's control, which, besides comprising several small tribes in Massachusetts, extended nearly or quite as far in the opposite direction as the northern extremity of Lake Winepissiogee. Among those who acknowledged subjection to him were the Agawams (at Ipswich), the Namakeekes (at Salem), the Pascatuquas, the Accomintas, and the Sachems of Swampscott, Newishwannock and Pawtucket,—the latter being also the National name of all the confederates. Passaconaway is supposed to have resided, occasionally, at what is now Haverhill (Mass.) but he afterwards lived among the Penacooks."

oOo

According to John D. Baldwin in his "Ancient America" (Harper & Brothers, New York, 1872), Lieut. A. W. Whipple, in his survey of a railroad route to the Pacific, travelled westward along the thirty-fifth parallel. We cannot do better than quote about one of the many sites he explored: "... His next stopping place after leaving 'El Moro,' was in the beautiful valley of Ojo Pescado. Here close by a spring that showed artificial stone-work of ancient date, were two old Pueblo buildings in ruins, 'so ancient that the traditions of present races do not reach them.' Not far away is a deserted town of later date. The ancient structures were circular in form and equal in size, each being about 800 feet in circumference. They were built of stone, but the walls have crumbled and become chiefly heaps of rubbish. The pottery found here, like that at 'El Moro,' is painted with bright color, in checks, bands, and wavy stripes; many fragments show a beautiful polish. A few pieces were discovered larger in size, inferior in color and quality, but indicating a more fanciful taste. United, they formed an urn with a curious handle; a frog painted on the outside and a butterfly within. In the same neighborhood, on the summit of a cliff, 20 feet high, was another old ruin 'strongly walled around.'"

## Costume Collections of the American Indians

(The following informational paragraphs are extracted from "American Indian Costumes in the United States National Museum," by Herbert W. Krieger, Washington, 1929; pp. 623-626, Annual Report Smithsonian Institution, 1928.—Wilson Straley).

One of the earliest accessions to the ethnological collections in the United States National Museum was obtained by the United States Exploring Expedition under the command of Admiral Charles Wilkes, United States Navy. This collection was gathered in 1833-1842 and includes objects of personal adornment and dress from several of the Indian tribes of the Pacific northwest coast. Another important early accession was the material collected in 1851 by Lieuts. William Herndon and Lardner Gibbon, United States Navy, from tribes occupying the tropical lowlands along the Amazon River and its principal tributaries in Brazil. This collection loses somewhat in value because tribal designations are for the most part not included with the specimens.

The first accession to be received by the Institution from the Arctic was the collection of Dr. Isaac Hayes, which includes objects of dress from the Greenland and Smith Sound Eskimo. The collection of Dr. William H. Dall from the Aleuts and the Eskimo of western Alaska and the Bering sea coast, and also from the Inné tribes of the Yukon Valley, was the forerunner of the great collections made from tribes of the Arctic by E. W. Nelson, E. P. Murdoch, J. H. Turner, and P. H. Ray. To this list of collections from eastern, western, and central Eskimo groups should be added the valuable accessions from the Yukon and Mackenzie River valleys made by Bernard Ross and E. A. Preble. Then followed the George T. Emmons collection from southeast Alaska consisting of objects of native dress, blankets, and miscellaneous articles of personal adornment from the Tlingit, Haida, and other Pacific northwest coast tribes. Among the earlier important collections from the same area are those made by Judge James Swan and by J. J. McLean. The collections forwarded to the National Museum by the agents of the Hudson Bay Co. from the Athapascan Indians and other northwest tribes of the upper plateau region are equally important.

In 1868 the collection made by Dr. Edward Palmer in the Southwest be-

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gan to arrive as the forerunner of a long line of important additions to the national collection of costumes from native American tribes. From 1873 onward there arrived vast quantities of ethnological and archaeological material secured by the Bureau of American Ethnology, then under Maj. J. W. Powell, from every section of the United States, but principally from the Pueblo region, the latter collection numbering well over 50,000 objects. The Bureau of American Ethnology remains one of the most important sources of ethnological accessions to the national collections.

From California tribes came valuable accessions obtained through the services of Stephan Powers, Livingstone Stone, Lieut. P. H. Ray, C. C. Stewart, J. W. Hudson, and others. The extension of the western railroads to the Pacific Coast and the preliminary work which preceded their construction made possible for the first time the accumulation of collections from the interior of the western portion of the United States. The collection made by George Gibbs from the tribes of Washington is typical of several similarly acquired collections. The Hayden survey and numerous other exploring expeditions, including those sponsored by the United States Army within the area of the Great Plains, each contributed many valuable specimens to the Museum collections of costumes and other ethnological material.

Outstanding collections of Indian costumes and associated objects represent most of the geographical areas formerly occupied by the American Indians and are typical of the several culture areas of native America. Outstanding contributors include such names as Maj. J. W. Powell, Emile Gravier, George Catlin, James Mooney, Washington Matthews, W. E. Safford, J. B. Steere, W. H. Gabb, H. R. Voth, James Stevenson, W. J. Hoffman, Frances Densmore, F. LaFlesche, William H. Holmes, Walter Hough, R. H. Pratt, and others.

The museum collections are especially rich in specimens from the Plains tribes. This is attributed to an awakened interest in Indian culture which occurred approximately at the time many of the Plains tribes were first brought into contact with the advancing frontier line. That epoch is now definitely closed, and many objects from the Plains tribes now finding their way into the Museum collections are commercialized products, the income from the sale of which contributes to the support of the western tribes from which they come. Occasionally a valuable collection of costumes from one of the Plains Tribes of an earlier decade is received from the family of some officer of the United States Army. These collections frequently include objects of dress formerly belonging to prominent historical characters, such as Chiefs Gall, Red Cloud, Geronimo, Sitting Bull, Moses, and Joseph. One of the more recent accessions of this character is the collection of General Heyl, United

States Army, from Sioux, Cheyenne, and Arapaho. This collection includes the war shields of the famous Chief's Black Kettle and Crazy Horse.

—W. S.

#### WANTED

WISCONSIN MUSEUM wants Indian relics. Collections stay intact and bank references if desired. — E. K. Petrie, (Curator), R. F. D. No. 3, Burlington, Wis. mh12407

HIGHEST PRICE PAID for fine & long spears, genuine silver Indian peace medals, grizzly bear necklaces & scalps, all kinds of beaded work, for Boy Scouts. — J. G. Braecklein Indian Studio, 3550 East 60 Terrace, Kansas City 4, Mo. Ja3806

WANTED: Small Indiana Museum wants Indian relics—C. Lynch, Curator, 2163 Morgan Ave., Evansville, Indiana. my12238

INDIAN RELICS: Highest prices paid. For my collection. Birdstones, long spears, fine, large arrow points. Send tracings.—Earl Townsend, 23 Kennamore Road, Indianapolis, Ind. mh126351

WANTED TO PURCHASE Indian steel tomahawks, also brass, scalping knives, Bowie or old hunting knives, any quantity.—Robert Abels, 860 Lexington Ave., New York 21, N. Y. mh120061

WANTED: Large spear, folsoms, dove-tail, banners, birdstones, etc. Also sell.—Albin A. Elchert, New Riegel, Ohio. au124201

WANTED: Iroquois Masks. — Joseph Quinlan, Dansville, New York f3291

WANTED TO BUY: Metal or iron Indian chief, life size, also iron reindeer, life size. Write — Louis Eppinger, 682 Western Ave., St. Paul 3, Minn. f3483

#### INDIAN RELICS FOR SALE

INDIAN RELICS. Itemized list. Stamp. —W. J. England, Caro, Mich. my6023

4 SPEARS, \$1; Tomahawk, \$3. Granite celts, \$1; Prehistoric pottery bowl, \$6. List free.—H. L. Talburt, Calico Rock, Arkansas. mh3023

INDIAN RELICS. Bargain prices. List free.—Frank Linker, Danville, Pa. f5002

AXES, CELTS, pipes, spears, pottery, spades, banners, blades, pendants. Arrows, 25 common or 13 good for \$1. Others 10c to 50c ea. Stamp for list.—Chalmers Lynch, 2163 Morgan Ave., Evansville, Ind. my124891

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## FIREARMS FACTS AND FANCIES

### The Marlin Gunzette

For some delightful reading matter even though this report is belated (Editor's fault,) read the 80th Anniversary issue of the *Marlin Gunzette*, published by the Marlin Firearms Company, New Haven, Connecticut. The publication gives short history of the company and of some of the people connected with it, you'll see illustrations of some of their early catalogs and of their early and entire line of firearms. In a more humorous vein are shown illustrations of the fashions in clothes, furniture, entertainment, and of course, shooting and shaving as they appeared in the day of John Marlin in 1870, when he started his factory, and down through the years to the present.

This pamphlet will be good for future reference.

### Harry Rowell, Gunmaker

Add to your list of not-too-well-known gunmakers the name of Harry Rowell of Columbus, Wisconsin, who operated there sometime in the 70's. Examination of two pieces and rather scanty information shows that he made three rather crude breech-loading rifles which had an action not unlike the Remington-Hepburn. According to the present owner, Arthur Lonze of Delavan, Wisconsin, this action was patented in 1871 or thereabouts, but it seems that Rowell refused to let the U. S. Government produce any of these, though it is supposed to have wanted to. The government also offered Rowell \$7,000 a year for his invention, but whether this was a final sum (which would have been very small compensation) or a yearly salary is also unknown. The two guns examined were largely hand-made, though with the aid of machinery; the barrels seemed to

have been taken from rather heavy guns and one of them was in the neighborhood of 1 3/4 inches outside diameter making for a gun much too heavy to be carried about; the rather short barrel length of this piece, on the other hand, would have rendered its use as a target gun unlikely. From all appearances these guns were experimental pieces to demonstrate or prove his action. One of the guns, I forget which, had an exceptionally long firing pin which seemed to pass obliquely through most of the breechblock. The caliber of one of these was the .40-62, a long obsolete cartridge.

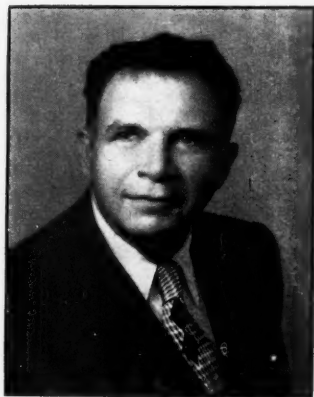
While this is conjecture there is always the possibility in the case of this model that his ideas were a little too much like those of Remington and that he had to call a halt to any idea of manufacturing the rifles. Neither of the guns examined were marked.

—H. W.

### Notes on Early Helmets

As a part of defensive armor, the sort of covering of this description appears, indeed, to have been worn by warriors of every country. Some time elapsed, however, before it was brought to perfection. At first, when a defense for the head was left to be needed, a stronger make to the cap was given; then they were quilted or padded with wool, then formed of leather, and, finally, they were made of metal. After this, flags were added to protect the neck and cheeks, and visors to guard the face; and they were at length ornamented with embossed figures, ridges, crests of animal figures, horsehair, feathers, etc. Among many nations, when the war-dress consisted of skins, it was usual to cover the head with the skin of the animal; and even after other dresses were adopted, the skin of an animal's head, with its hair on,

(CONTINUED ON PAGE 153)



MARTIN RYWELL

## Who's Who in Firearms

A man whose name is fast rising in prominence among gun collectors is Martin Rywell of Harriman, Tennessee. This is not to say that his nationally recognized writings on firearms subjects, which first appeared several years ago marked his debut as a writer, for Martin Rywell long ago achieved sufficient eminence in other fields to warrant his listing in "WHO'S WHO." A prolific writer and intense researcher, he has for years turned out short stories, feature articles for the Political Science Syndicate, edited the New York Municipal Review and written books with such varied titles as the "Tennessee Cookbook", "Hysteria", a "Law Manual", "Decimal Indexes", "Jews in American History", "Judah Benjamin, Unsung Rebel Hero", and the flood of weapons booklets with which we are here primarily concerned.

Martin was born in Greenwich Vil-

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lage, New York, and after the usual boyhood years attended at various times Dana College, Columbia College, New York University, The Columbia University Law School, Cumberland University of Law School, City College of Business Administration, the University of Grenoble and the Sorbonne at Paris.

Always interested in collecting pioneer weapons as a hobby, he has long maintained a personal collection—this fact and his part time dealings as a weapons dealer had already established him as an authority in the field. Feeling the need for an inexpensive, handy and yet fairly comprehensive price listing of American firearms led him to produce the first work entitled: *American Antique Guns and Their Current Prices*. This was so well received that it has gone into a second edition, an indication that it was what the collector, who was occasionally interested in buying and selling items whose prices or values were unknown to him, wanted. Through the use of abbreviations and various short-cuts, Rywell has managed to condense into this volume and into successive studies, some thousands of weapons listings and the prices one might expect to pay for them at dealers; yet these works have been kept in handy size for carrying about to gun shows and dealers.

Since the first work several years ago, the following titles have been published as a result of his research and writing:

*United States Military Muskets, Rifles, Carbines and Their Current Prices*

*American Antique Rifles and Their Current Prices*

*The Life of Samuel Colt* (to be released soon).

*Handbook of Confederate Swords* by William A. Albaugh III and Richard D. Steuart—published under Martin Rywell copyright.

Martin Rywell is indeed a welcome addition to our list of men prominent in firearms work or writing and if his past performance is any indication, we may look forward to many more publications from him.—H. W.

—O—

## Advertisement!

July 1, 1778

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## The Arms and Armor of Feudal Japan

By MAJOR ROBERT T. RANKIN

Although European armor is rather familiar to most people in this country, the arms and armor of old Japan are much less well known. Of course, newspaper feature writers and authors of Sunday supplement articles wrote about the famous samurai swords at various times during World War II but most of the stuff published was on the sensational side and lacked authenticity. In fact a minimum of literature on the subject is available in the English language. Few genuine examples of Japanese armor are to be found in this country, with the exception of the excellent sets of harness in the collection of the Metropolitan Museum of Art in New York City, and the worthwhile suits are worth their weight in gold to the serious collector. The vast Majority of examples which find their way into

the marts of trade are strictly "tourist trade stuff." Incidentally, the Metropolitan Museum collection is probably the finest to be found outside of that found in Japan itself. It is certain that anyone interested in military history and particularly in weapons will find a study of Japanese feudal fighting equipment to be amply rewarding.

There is reason to believe that some sort of armor existed in Japan from prehistoric days. The first armor was probably plate, consisting of a crude corselet and a shallow helmet. It is known definitely that by the seventh century the harness had been developed to the point where it consisted of a corselet of iron plates riveted together, an elongated casque built up of radial iron bands and fitted with a broad peak, apron-like thigh defenses,

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Left: Complete suit of Japanese feudal armor. This armor combines a high degree of artistry with protective design. It is a highly developed complexity of iron scales, iron plates, leather splints, and chain mail, held together with an intricate arrangement of rawhide laces and colored silk cord.

Photo from Metropolitan Museum of Art

Right: Helmets are minor works of art in themselves. Some of them, as in this example, are decorated with large antlers (kuwagata) as a crest symbolizing the stag's leadership and combativeness. Also shown are a protective face mask (hatumuri) and gorget (nodowa).

Photo from Metropolitan Museum of Art

shoulder guards of leather, and leather arm defenses.

One of the first things apparent about Japanese armor is that it is as distinct from that of European as East is from the West. Whereas European armor usually took its shape from the body, and the wearer appeared to be clad in a suit of metal clothes, the Japanese knight, or samurai, appeared to be dressed in protective curtains and his harness was suspended from him instead of being fitted to him. Generally speaking, it was extremely loose fitting, with wide shoulder protectors, pyramidal skirts, and broad neck defenses. All in all, it was a highly developed complexity of iron scales, iron plates, leather splints, and chain mail, held together with an intricate arrangement of rawhide laces and colored silk cords.

Quite naturally the first requirement of the armor was that it be strong enough for practical use, but of only slightly less importance was the requirement that it be artistic and satisfy the peculiar sense of beauty of the Japanese. This whole idea was developed to the point where the armor became highly valued as objects of art, and many examples were among the most valued possessions in the empire. Some suits were so beautiful and costly that they became part of the national treasury; others became the property of sacred shrines. In fact, it was not at all

uncommon for the worth of some harness to be measured in terms of entire provinces.

The helmets were quite often minor works of art in themselves. Usually of a broad shallow cap shape with a flat visor, they were fitted with a flexible neck protector (*sikoro*) made of metal lames. The helmets were built up of radial plates and were almost without exception ornamented with gold or gilt work. Some were fitted with large antlers (*kuwagata*) as a crest symbolizing the stag's leadership and combativeness.

An opening was provided in the apex of the headpiece, and this was held to be the most sacred part of the whole harness. Known as *hachimanza*, it was considered the dwelling place of *Hachiman*, the god of war, who accompanied the faithful into battle.

For the protection of the face, an iron mask was provided. This appeared in various forms. There was the *hatumuri*, or half mask, covering only the brow and cheeks; the *hoate*, which protected the cheeks only; and the *somen*, which covered the entire face. This particular item of equipment was extremely grotesque, resembling nothing quite so much as a Halloween mask. Apparently this mask, in addition to protecting the face, was also intended to make the wearer look as ferocious and as fiendish as possible. Both the mask and

the helmet were secured in place with colored silk cords.

A swelling corselet, highly lacquered provided protection for the chest and back. To it was attached a pyramidal skirt made of lame upon lame of iron scales fastened together with brightly colored silk braids.

Broad protectors, looking like venetian blinds, were provided for the defense of the shoulders, and some armor was fitted with a gorget (*nodowa*) for the protection of the throat. A flat piece of metal (*sendan-no-ita*) was hung at the right side to protect the open space between the breast plate and the arm, while a small plastron was provided on the left side for the same purpose. The arms were protected by sleeves of chain mail or iron splints, reinforced with cloth. Legs were protected by trousers similarly reinforced.

Greaves of chain mail or flat iron plates, looking like a baseball catcher's shin guards, completed the armor.

Under the armor itself was worn the *Yoroihitatare* (armor dress), made of a brocaded fabric or hemp cloth.

With the arrival of the first Europeans in this country, a foreign influence became apparent in Japanese armor design. The feudal Japanese were just as quick as their modern descendants to copy any foreign ideas they liked. In fact, European armor itself was much sought after and was highly prized. It was known as *Nambangusoku* (southern barbarian armor) from the fact that the first Westerners (the Portuguese) arrived from the south. Apparently the Japanese liked the peascod corselet particularly well. Naming it *hat-*

Iron masks were used for face protection. These are of three types. There is the *hatumuri*, or half mask; the *hoate*, which protected only the cheeks; and the *somen*, an example of which is shown above, which covers the entire face.

Photo from the Metropolitan Museum of Art



omune (pigeon-breasted), they used it frequently.

The warrior had great reverence for his family name, demanded respect for his own personal honor, and so desired to be easily distinguished from others in combat. To this end, the color and ornamentation of his armor were distinctly individual, including the use of crests and other decorations. Since the lames of his harness were fastened together with highly colored silk cords or brightly dyed leather thongs, the lacing was arranged to produce striking patterns of color and design.

So much for the armor of the Japanese knight. Now as to his arms. The bow was the chief weapon of the samurai for a considerable period of history and "war" and "bow-and-arrow" were synonymous terms. Originally of unvarnished boxwood or zelkova, the bows were later made of bamboo, strengthened with cord or rattan lashings. Arrow shafts were of bamboo or cherrywood and for precision of flight were fitted with feathers.

Arrow heads were given much attention and quite often were works of art. Beautifully formed and executed, they combined elaborate design with exquisite workmanship, and were made for a great variety of purposes and ranges. One type was so made that it emitted a whistle as it sped on its way and was used as a signal to open combat.

Quivers took several forms. Some were made of highly lacquered wood in the form of a box. Others were merely an open wood framework af-

fair, while some were beautifully woven basketwork.

Another important weapon, of course, was the sword. It is often spoken of as the chief weapon, but for a considerable period of the military history of Japan it ranked after the bow. The single edged blade was most interesting for its three similar curves, i.e., edge, face line, back.

The samurai swords are divided into three kinds. The long sword was known as the *katana*; the short edition of the longer blade was named *wakizashi*; and the *tanto* was the dagger-sword. Together, the *katana* and the *wakizashi* made up the *daisho*, which was the distinct badge of the samurai. The longer blade was most used in actual combat, with the shorter sword reserved for *hara-kiri*, although it was at times used as a supplemental weapon. The dagger-sword was used for beheading a defeated enemy. In combat the *daisho* was sometimes replaced with an extra long sword which was hung at the left side or was slung over the back. Swords were protected by a highly lacquered wood scabbard.

The steel used in the samurai blades was no doubt the best ever tempered, not excepting Damascus and Toledo blades. Each swordsmith had his own particular secret, so the blades have never been duplicated in modern times. The blades were fashioned of alternating layers of wrought and white iron, folded over each other again and again to form an intricate pattern. The formed blade was heated to glowing, then plunged into heated water, the exact temperature of which was a closely guarded secret.

In every age, men devoted their entire lives to swordsmanship and the samurai were experts, mastering and developing a multitude of schools and styles of sword play. In fact, the sword held a unique importance in Japan which is far beyond the limits of the Western mind to understand, exercising as it did a most marked influence upon the very life of the nation itself. The right to wear it was highly restricted and conferred special privileges. Its importance is further borne out by the great fame attached to skill in its use; the various superstitions attached to it; the national honors heaped upon an expert swordsmith; the incredible value given to a good blade; and the long and profound study necessary to be a competent judge of a blade.

In passing, it is interesting to note two other small edged weapons, the *kozuka* (paper knife) and the *kogai* (skewer). Both were sometimes carried in the sheath of the larger sword, the *katana*, which has already been mentioned. The *kozuka* was capable of being thrown with great precision and was a formidable weapon for use in striking through the eye-holes of the face mask. The *kogai* was stuck in the head of a slain enemy to identify the slayer and it was then used after the battle to serve as a handle for carrying the severed head. For this latter use, it was stuck in the

ear-hole of the bloody trophy. Some *kogai* were formed of halves and were used as tweezers to handle ashes or incense. Both the *kozuka* and *kogai* were decorated distinctively to identify their owner.

Other feudal weapons were the spear and the glaive. The glaive (or long sword, as it is sometimes called) had a scimitar-like blade, some three feet long, attached to a slightly longer wood shaft. Originally used almost exclusively by the early warlike monks, it found some favor among the soldiers during the 12th Century. Later, its military significance diminished, the glaive was relegated to the priests and women specially trained in its use.

The spear, used as an adjunct to the sword, was beautiful in both design and workmanship. The villainous single-edge blade was fashioned with the same care and precision as the sword blade and was attached to a long pole of bamboo or cherry wood. This pole was a marvel of strength and lightness and was richly decorated with gilded copper or plated with gold ornamentation.

While the sword was an excellent weapon for troops in loose formation, the spear was much better for close order formations. Although the Japanese became past masters in its use, they never developed a variety of pole-arms as did the Europeans.

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CARTRIDGES for collectors, gun books. Catalog 15c.—McDaniel & Wheeler, Osborne, Kans. ja3483

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Collector wants antique guns, Colts, powder flasks, etc.—George Cummings, Dover, New Jersey. s12426

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WANTED: Pistols and revolvers, old or modern.—Kurtz Jewelers, 715 Central Ave., Far Rockaway, N. Y. ja9028

CIVIL WAR REVOLVERS and single shot horse pistols wanted, also powder horns, flasks, and Civil War Bumpers forage cap.—Samuel Smith, Marquette, Wisconsin. s252

ANTIQUE PISTOLS, single pieces or entire collections.—Wm. M. Locke, 3607 Ault Park Rd., Cincinnati 8, Ohio. d12069





# Back Number Magazines

## A FEW YEARS AGO THEY WERE SAYING

As reported in the January 12, 1884 issue of  
the *Chicago Current*

Opinions differ as to Mrs. Langtry's physical perfections, but there can be only one opinion as to her English pluck. She has a quiet persistence and an undaunted assurance in the face of most embarrassing conditions which appeal to the admiration.

oOo

A room in the White House is decorated in the style of the thirteenth century. It contains also a Japanese screen, the portraits of Grant and Van Buren, a piece of tapestry showing Gutenberg reading aloud from his first block-letter Bible, and furniture of cherry wood. When, after the lapse of a century or two, the decorative artists of that period search for specimens of nineteenth century decorations, they will doubtless find themselves a trifle puzzled on entering this room.

oOo

In an account of the recent decorations of the White House, a writer begins with the statement: "To those who remember the White House forty years ago, with its Spartan simplicity of interior and exterior, the Executive Mansion of today is an artistic surprise, for it glows with opalescent glass, rich tapestries, antique furniture, etc." It is quite evident that the day of "Spartan simplicity" in republican forms has long passed.

oOo

With lilies-of-the-valley at fifteen cents a spray and hyacinths at two dollars a dozen in New York City, and the whole earth covered with snow, the statement of a paper of that city

### WANTED

WANTED: Any and all types automotive trade publications before 1930 catalogues, some technical books.—B. J. Pollard, 14300 Prairie, Detroit 21, Mich. mh3253

WANTED: Women's fashion magazines, catalogs, corsetry catalogs, beauty care and culture, etc., period 1898 to 1915. Will purchase or have pre-1900 magazines for exchange.—Mrs. Vera K. Jackson, 117 West Platt St., Maquoketa, Iowa. je6699

WANTED: Any early movie magazines, Film Fun, Horror, Terror, Spicy, Uncanny, Mystery Tales before 1930. Carnival Show, Broadway Nights, Ginger, etc., Astounding Science Fiction before 1948. Any books, magazines, photos, etc., on Rudolph Valentino.—Cherokee Book Shop, 1646 Cherokee, Hollywood. t3046

that the "custom of sending flowers to friends will be widely observed this year," is indicative either of a gratifying prosperity or a circle of acquaintances on the part of the writer remarkable for its millionaires and a mutual devotion hitherto unsuspected.

oOo

Joseph Jefferson's father played a version of *Rip Van Winkle* over forty years ago, and James H. Hackett appeared in the part ten years previously. Thus, a play with a grain of human nature in it, outlasts a whole library of others strong in every other respect.

oOo

The fact that there has come in London a revival of the dramatic parody indicates much improvement in recent contributions to stage literature for parodies, to be successful, must as a rule be based upon strong qualities in the work comicalized.

oOo

The saying that "there's always room at the top" is particularly applicable to the dramatic profession, which on its upper plane was never so thinly populated as now.

oOo

Would it be proper for a foreigner to conclude that the opening of the Art Loan Exhibition in New York city on Sundays was significant of the sort of liberty which Bartholdi's great statue is to represent as being possessed by every citizen of the United States?

oOo

Mr. Tupper, in his letter to the London *Times* on the elevation of Tennyson to the peerage, says it "marked an era in the history of educational and literary England, for never before was any distinctive honor accorded to authorship, pure and simple, unaffected by political interests." He contrasts, England's neglect authors with the honors paid them by other nations, to the great shame of the former.

oOo

Mr. Stedman, having been readmitted to membership in the New York Stock Exchange, has said that he had declined various journalistic offers because he desired to have an occupation that would yield him maintenance and at the same time give him leisure to do such literary work as suited his tastes. This is an intimation that a man who engages exclusively in literary pursuits lives somewhat precariously, and an admission that a poet can do just as good work when relieved from fear of the sheriff as when hurried by the spurs of poverty.

A library is to be established in connection with the Paris School of Medicine, which will contain all existing medical publications and all which shall hereafter be published. The object is to make Paris the most attractive point in the world for medical students and scientists.

oOo

The ladies of Pittsburgh have now turned their attention from plaque-painting to work in brass, and the pounding of little hammers is heard in many homes.

oOo

"The Merchants' and Tourists' Guide to Mexico," by Charles W. Zaremba, (Chicago: The Althrop Publishing House) is a most timely publication. It gives, within its 180 pages, valuable information relative to the geography, topography, governmental features, commercial and industrial development, agricultural and mineral resources and products of the republic of Mexico and her several states. All the matter is given without unnecessary verbiage and as a business hand-book for the commercial world is most convenient and desirable.

oOo

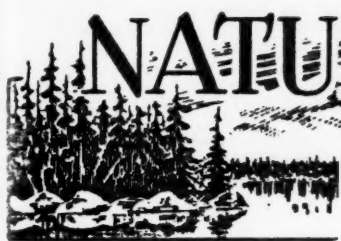
"With sixteen out of seventeen Paris theaters in full swing every night since the beginning of September," says the editor of the *Theatre*, of London. "there is absolutely nothing worthy of record from a critical point of view. Every new production shows the same lack of invention, until the theatrical pilgrimage from the Boulevard Beaumarchais to the corner of the Chaussee d'Antin begets the impression that the boasted superiority of the French playwright is an exploded fallacy." This is sad news for the American managers who have found, as yet, so little that is remunerative in the productions of dramatic writers in this country. However, the result may be a quickening of courage on the part of the latter, and in response to the demand something worthy of their genius may come.

### FOR SALE

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National Geographic. Some back to 1898. State needs and make an offer. All letters answered.—Geo. McPhaden, 672 Minna Street, San Francisco, Calif. d3005

BACK ISSUES magazines supplied.—Keller, 658 Grand St., Brooklyn, N. Y. ja3061



# NATURAL HISTORY



## The Scallop Family

By DOROTHY D. FREAS

The Scallops (Pectens) are well known, for their counterpart in metal hangs in all Shell gasoline stations. The muscle which in life holds the shells together, graces many a seafood platter, and is enjoyed by those who like fried scallops.

The animal in the scallop shell has a mantle or skin, the edge of which is very colorful, and shows tiny spots. These are eyes, each having a cornea, retina and optic nerve, which parallel the vertebrate eye. The scallop moves swiftly about, and so uses his eyes to keep himself out of danger. He moves through the water by opening and closing his two valves, thus expelling water, and causing the shell to dart ahead. Although a group of pectens may remain quiet for a while, just let danger threaten, and they are all off in different directions, clicking their shells as they swim.

The common Pecten (P. irradians) of our east coast, are the least colorful of scallops, but a tray of pectens from tropical waters is one of the beautiful sections of the shell collector's cabinet.

Pecten irradians is usually gray or brownish-gray. One side may be all gray, while the reverse is darker gray with three or more white ribs. This

is quite a common color arrangement. Occasionally a pretty orange-shaded scallop is found in north Atlantic waters.

The west coast has a bright pink scallop, Pecten hercicus. This is a northern species, but colorful. The ears, or hinge side, are unequal, and the underside valve is only lightly colored.

Florida has several Pecten, all brilliant. These are nice in the collection, as they add so much color. Some are rare, as well as showy.

Pecten gibbus has a mottled pattern, either white and purple, white and pink or white and reddish-brown.

The Lion's Paw, or P. nodosus is both rare and expensive. They may be orange or reddish, and are adorned with knobs on the ribs, like the toes of a lion's paw, for which they are named.

The Volas belong to the Pecten family, and in this genus, the lower valve is convex, as the scallop shells are, but the upper valve is flat, although ribbed. In the collector's tray, they resemble rounded boxes, with flat lids, which incidentally, fit perfectly. This is one of the marvelous things about the pecten, how the two valves in around the curved edge, each tiny rib fitting tightly into the indentation on the opposite valve.

To new shell collectors, a word about the scallops, or any bivalve. When you have cleaned them, slip a thin rubber band around each reunited pair of valves. A single valve,

although pretty, is practically worthless.

The Pecten colors, red, orange, yellow and violet, leave out few shades required to make a tray of them resemble the rainbow.

### BUTTERFLIES

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Members of the Scallop family

# GEMS AND MINERALS

## HOBBIES 1952 All American Gem Eleven

By S. N. GREEN

This is the thirteenth All American Eleven. As thirteen is the number of the United States of America, this list reflects our national destiny. Have you examined our Great Seal shown on all dollar bills? Now that both sides of the seal are illustrated it is worth deep study. Have you counted how many times the number thirteen occurs? Do you know the meaning of "Novus Ordo Seclorum"?

Here is the 1952 list:

- 1st place—Nevada turquoise
- 2nd place—Wyoming jade
- 3rd place—Arizona agatized wood
- 4th place—Montana agate
- 5th place—Brazil amethyst
- 6th place—Mexican opal
- 7th place—Montana sapphire
- 8th place—Chilian lapis lazuli
- 9th place—Idaho star garnet
- 10th place—Arizona chrysocolla
- 11th place—Canadian labradorite

Blue is our national color, and it is fitting that our lovely turquoise again heads the list. A soft "movable" gem it typifies our original Americans, the Indians, whose favorite adornment it was for endless decades.

Rock crystal stars for pendant, \$2.50; same for earrings. Rare green quartz stones and many colors in tourmalines, zircons, spinels and garnets. Cabochon stones in India carnelians, labradorite, tiger's eye, moss agate, moonstones, Persia turquoise, finest Uruguay ard, small brilliant cut stones in rich golden sapphires, rare green garnets, smoky quartz, topaz and citrine and red garnets. Very rare Ceylon white sapphires. Rough topaz crystals from Ouro Preto and rough tourmalines and star sapphire crystals. Ask for my approval selection.

**ERNEST MEIER**

Church Street Annex,  
P.O. Box 302, New York 8, N. Y.

A trip to Lander last season proved that the fine translucent stone is no longer to be found, but exciting discoveries in other sections, keep up the interest, so jade places second, a step above last year.

What would we do without our agatized wood? Available in so many localities and in endless varieties, makes it a great favorite with amateur collectors, so it is not surprising it jumped from fifth place to third on this year's list.

Scouting along the Yellowstone last spring we found surface stones well picked up, so all await for a cloud burst to uncover new specimens. The rivalry between professionals and amateur for this gem is intense and prices soar, bringing this gem up to fourth place.

The Brazilian amethyst occupies fifth place. Interest in faceting continues to grow and our many shows demonstrate the great advances made by the amateurs in cutting gems such as only professionals could produce a decade ago.

Tantalizing quantities of rough specimens of the splendid Mexican opal continue to come from south of the border, gaining for this gem sixth place. We hope some pioneering amateur will follow the Pan American Highway down into Honduras and bring back some of the dazzling opal to be found there.

The sapphire is the gem of the United States. Our Montana sapphire last year was in the second team and this year jumps to seventh place. This is the quarter back position. To have this adamant "fixed" gem in this commanding position, gives us

courage. Have you the noble "cornflower blue" in your collection?

In the eighth place is another blue—the lapis lazuli from Chili. This stone is a companion of the lapis lingua which is gaining fame, and deserves special attention.

"Stars" continue to intrigue amateur cutters and collectors. One of the finest of this interesting group is the Idaho star garnet which makes ninth place. A very difficult stone to find and cut, but more than worth all the effort you give.

Up from the second team to take tenth place is the Arizona chrysocolla. This copper gem continues to soar to new heights in price, but bits of rough continue to be high graded from the "around the clock" working mines.

The last or eleventh place is taken by another blue, a fitting climax to the 1952 list—the Canadian labradorite. What a jey to uncover a bit of its shimmering elusive color! Keep trying, it still can be found.

The second team is a resting place for old favorites and the training ground for new comers. Do not overlook a single number for they all are good. 1—Utah varisite. 2—California kunzite. 3—Utah flowering obsidian. 4—California breccia jasper. 5—Colorado plume agate. 6—Vermont red jasper. 7—Michigan chlorastrolite. 8—Lake Superior agate. 9—Colorado aquamarine. 10—Virginia amazonite. 11—Canadian sodalite.

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## An Eight Thousand Mile Collecting Trip

By H. DOUGLAS BROWN

In a recent installment of this collecting "saga," we had reached the Redwood Empire which takes in the northern California Coastal Counties down as far as the Golden Gate. A second reference to the Eel River is appropriate, as during this past winter they have found pieces of Jadite on its banks. Another piece was reported by the Chapmans, of Weotts, as being found on the Van Duzen River. Three individual mineral collectors of the Weotts district, not previously named, are D. Butts, of South Fork, and Bill Kerns and Harold Sauers; both of Weotts. All three do some prospecting for minerals. The Middle Fork of the Eel River as it heads in the Mendocino National Forest, opens up a region possibly less prospected than any in all California.

Here is indeed wild country, and one offering virgin territory for gem hunting and prospecting. However, our route carries us up the South Fork of the Eel and through the beautiful giant redwoods. With the sun's rays slanting down through an opening in these monarchs, one gets the impression of being in a magnificent cathedral. It is a soul refreshing experience, and one is apt to feel the power of God and His handiwork, which is heightened the longer one pauses at the foot of these tremendous and beautiful trees. Many fine park areas invite you to enjoy them, and it is the writer's serious suggestion that you plan to allow yourself as much time as your itinerary will permit, to enjoy the wonderful experience of peace and serenity that even a short stop will give you. On up the highway at Leightonville, one may turn off to the old Copper City and Jolly Camp Districts; or drive on through to the upper Sacramento towns of Red Bluff or Gerber.

My route took me over the Ridge-wood Summit (El. 1979 feet) and down into Ukiah. From here if you would contact any "Rockhounds" I would suggest crossing over on to Highway 99, as I found only one real collector from Weotts to Santa Rosa. He was V. T. Dayley of 528 College St. in Healdsburg. Through I called ahead by long distance to Santa Rosa and reached one of the college staff of Santa Rosa State College, he was unable in the two hours it took me to

drive down the valley to that city, to find any mineral collectors. However, there is a group there if one can find them. One stop in the vineyard country is worth while for minerals.

Skaggs Springs is a famous locality. Driving south you turn off just south of Asti and drive about six miles westward. Skaggs Springs was formerly a training center for many of the famous fighters of the West. Such men as Jack Dempsey and Jack London were there in their fighting days. Here is the site of an old quicksilver mine. One of the interesting minerals to be found here is Curtisite. This belongs to the hydrocarbon group, and is very fluorescent under either the short or long wave U. V. lamps. Some good cinnabar may be gathered by working the old mine dumps. There are also fine micro-crystals if you are a micro-mount enthusiast. One is cautioned about the old mine workings, they are said to be in a caving condition, so at least be sure you do not go into them alone.

At the Casadaro District, excellent actinolite can be obtained. Just east of the Skaggs Springs area is Lake County and the mercury mines of that area are rich in good minerals. There are also geysers and the attendant formations. Just south of the Lakes district is Calistoga where a small petrified forest is exploited. One large petrified tree runs into a hill. The owners have tunnelled into the bank along this tree to show it in its full length. Collecting is not permitted. A few specimens have been found in the area however, on non-commercial ground.

Driving on down 101, if you want nice garnets in a green schist, turn right at Cotati to Sobastobal. On through the redwoods to Occidental. Here for some years a well known dealer in minerals; John Esselink had his stock. From the small community of Occidental take the Ford road to the top of the hill just south of town. Here on the right hand side you will find green rock which is full of rich red garnets.

It makes nice specimen material although most are too small to cut. An adjoining formation offers excellent glockophane of a silvery gray color. Don't expect to get good material without your prospector's pick. Another locality for garnets is at Tiberon, on the San Francisco Bay. These are larger than the Occidental garnets, but so far we have not tried to facet any. In Pataluma, there are several outstanding collections. The best is truly world famous and be-

longs to Mr. Vonson, who operates a grain and feed business. His crystal collection rivals that of the Smithsonian in quality. If you are fortunate in being able to see this display you will never forget it. The State of California has been far-sighted enough to gain Mr. Vonson's disposition of the collection to the State at his death. All too many collections become dispersed when the owner dies. Dr. Peoples, and Carl Noren, both of Pataluma are real collectors and reference to the American Mineral Guide shows several more, through I had not the time to look them all up.

### FOR SALE

**GENUINE ROUGH GEM** specimens: Marcasite, Onyx, Peridot, Tourmaline, Milky Opal, 5 for \$1. Sizes 1/2 to 1". Name and locality given. Free price list. —Capital Gems Inc.—114 Elm St., Orange, N. J. ja1462

**Gem Cutting—Fascinating! Profitable!** Send 25c for complete illustrated Instruction Book and Equipment Catalog. —Lapidary Company, 1545 West 49th, Seattle 7, Wash. jly126102

**FOR SALE:** Complete bound file of every issue of World War I, "Stars and Stripes". Perfect condition. Make offer. —Mrs. J. W. Chandler, 407 North Ingalls, Ann Arbor, Mich. ja1084

**HOT SPRINGS** Arkansas Quartz. Fine single crystals or clusters. Many rare types. Also other minerals, strong lode-stones, pyrite, cutting novaculite, titanite, albite, etc.—Osark Biological Laboratories, 204 Central Ave., Hot Springs National Park, Arkansas. mh3445

**BEAUTIFUL MONTANA SAPPHIRES:** For only \$1.50. I will send you a 2 1/2 large vial of various colored and beautiful sapphires from Montana. Beautiful black Montana moss and scenic agate. The kind that everyone wants. Shipped to you fresh and unpicked from the agate fields. Field run. Only \$1.50 lb. In 3 pound lots.—K. O. Otoupalik, Sr., 640 River St., Missoula, Mont. ja1584

**WE WILL TRADE** 100 variety stones removed from jewelry for any old gold or silver you might have.—B. Lowe, Holland Bldg., St. Louis 1, Mo. ja1481

**MINERAL COLLECTION** for sale. Excellent collection of fine minerals, gem materials, etc. 100 average 2x2" for \$10.—Box 100, Shell Beach, Calif. tfx

**BOX OF OVER 50** American minerals, some labeled, \$10 from collector.—Stainforth, Cottage Park Road, Winthrop, Mass. d1631

**FINE MINERAL SPECIMENS:** A \$1 deposit will bring you a brilliant colorful, assorted selection of polished, large slabs Agates, Jasper, Woods, Nodule Halves, and Cabochons for your approval, at low prices. Frankly they are all such rich colors, you will want to select many for your collection or gifts. Oregon Gem Cutting Agates, 2 pounds, \$1.50, postpaid. Books for the gem cutters and collectors. The Agate Book, price, \$2. Art Of Gem Cutting, price, \$2. Hand Book of Uranium Minerals, price, \$2. Fluorescent gems And Minerals, price, \$1.50. Please add 10c postage on each book. Send stamp for list of minerals. —Helena Jones, 15420 S. E. Division Street, Portland 16, Oregon. f33461

**40 Colorful Mineral Specimens, 1" or over, unidentified, boxed, \$3.75 postpaid.** Prices other minerals, and gem material on request.—B. D. Blackwell, 548 A. Lake St., Reno, Nevada. f3895

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**PACIFIC MUSEUM - Shell Beach, California**



## PLAYING CARDS

### Tobacco & Cigarette Advertising Issues

By FREIDA CLARK

The popularity of playing cards made them an excellent advertising medium for tobacco, cigar and cigarette manufacturers as the many, many issues to be found testify. From 1885 to 1890, tobacco companies issued series of cards known as Transformation, Harlequin, both large and small, transparent cards (plain backs) Actress and Little Duke series. There were many others, but they were not as attractive and interesting.

The Kinney issues are probably the best known to playing card collectors. The first issue was known as Harlequin cards, with 52 to the set. The next issue was Harlequin cards, second series, 53 cards, which included a joker that is very scarce. These cards are  $1\frac{1}{2}$ " x  $2\frac{3}{4}$ ". The first issue was deep colors such as the general colors in current cards, clever drawings and captions, all transformations, in the lower values. The court cards are full length figures, comics and varied.

The King of Clubs tries to give us that sly wink, as key in one hand, boots in the other, cigarette in mouth, of course, he sneaks up to the door. Like many an errant spouse today we

know he intends to attempt sneaking in. The King of Diamonds is playing the banjo. The Queen of Hearts bears a small tray of cupcakes. The Knave of Spades is smoking a long stemmed pipe. The Knave of Clubs has a pipe in one hand and a little dog in the crook of the other arm. The Knave of Diamonds has a menu in one hand and a rooster in the crook of the arm. (What! no cigarette nor pipe?) Some of the lower values have the following captions: "Witches' Frolic"; "Camp Meeting"; "Market Day in Cork"; "Our Zouvals"; "Soup for Six"; "Black Hair Studies"; "Election News"; "Medieval Police"; "A Nice Day for DUCKS" (this is nine little girls (clubs) carrying umbrellas in the rain). The Seven Spades is represented by seven waiters bearing trays with bottles of beer and cold meats, captioned "The Alderman's Lunch". All clever throughout the 52 cards.

The Harlequin cards, Series No. Two are the same size, although they are in sepia tones with little other coloring. While some of the captions and designs are clever, the detail and coloring are missing which produces what appears to be a cheaper issue. These evidently were never in as

great favor with the collectors as they are not as plentiful.

Kinney Tobacco Company also issued a set of 52 transparent cards, plain on the back, except for the instructions "Hold to the Light—Read Your Fortune" Kinney Bros. High Class Cigarettes." Either a bustling belle, dandy or maybe a comic of the era is to be seen, with the "fortune" when held to the light. On the face are the regular values or court cards — only in lines of black on the white, with very tiny indices.

The Kinney Bros. issued the large size Harlequin playing cards with 53 cards to the series, size  $2\frac{1}{2}$ " x  $3\frac{1}{4}$ ". These are a transformation deck, and so is the number one series of the smaller size and all in deep bright colors. These are more scarce than the small size.

The double Lion backs were put out by the Duke Tobacco Company, Durham, N. C., and New York, N. Y., with brands of Dukes tobacco. These were approximately  $1\frac{1}{2}$ " x  $2\frac{3}{4}$ " also, and with 53 to the set, in two styles corners— one square, the other round with indices, which cut into the corner pips. There is no printing on these cards, except the Ace of Spades, which might tell the unknowing collector what these cards are other than just regular playing cards. The double pink lion on the black background with gold and white scroll, gold beaded inner border and white outer is the back design, which were it not for the beaded inner border would seem a card had been cut in half lengthwise. Especially if the person had previously seen the full size card with the four lions in a full design, of which the Duke cards show the one half. This is the only design playing card put out by the Duke Tobacco Company.

P. Lorillard, Jersey City, N. J.,

#### JOIN PLAYING CARD COLLECTORS ASSN.

MRS. WALTER BOEYER  
3873 No. 37th St., Milwaukee 10, Wis.  
Dues \$1.50 Yearly, Inc. Roster and Bulletins.  
Build up your collection by trading duplicate 1th other members—NO MONEY CHANGING HANDS.  
Our 12th year. Hundreds of members in U. S. A. AND ABROAD

#### PLAYING CARDS No Blanks - Narrows

|                              |        |
|------------------------------|--------|
| 54-Old, out of print         | \$1.25 |
| 54-New or current, asst.     | 1.25   |
| 52-Asst. scenery             | 1.50   |
| 52-Asst. advertising         | 1.75   |
| 50-Asst. R. R. & S. S.       | 2.00   |
| 54-Asst. used, all different | 1.00   |

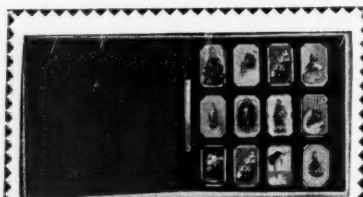
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P. O. Box 1819, Chicago 90, Ill.

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Named wide picture back playing cards with and without names on them which were issued 1895 to 1920. Very important to any who are interested in these pictorials. Loose leaf pages, just out. \$2.00 postpaid, while limited edition lasts.

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At Last! — The Perfect Album

Suit, ready to mount 480 narrows or wides. Heavy, durable black loose leaf pages, easily transferable, modern closings.

Will Not Rub or Discolor Cards

Heavy long-wearing dark red binders.

SPECIAL — \$2.50

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MARTIN F. LENZ CO.

29 E. Madison,

Chicago 2, Ill.

#### PLAYING CARDS

PLAYING CARDS, 54 including one old wide, \$1.—Martinez, 4337 Northeast 33rd, Portland, Ore. mh6844

PLAYING CARD COLLECTORS, 52 different cards for \$1. Plus 1 large card. —Besse's Gift Shop, 70 Lafayette Park, Lynn, Mass. d12431

PLAYING CARDS: Colorful, early 1930's era; 35 for \$1. Selection includes different Jokers, Marine, Horses, Dogs, etc. —Lyon Hobby Mart, Box 63, Hartford, Conn. d3483

WANTED: PLAYING CARDS: old, unique U. S. and foreign. Describe fully and price asked.—Ruth Lenz, Room 706, 29 East Madison, Chicago, Ill. mh3663

50 PLAYING CARDS in miniature. H.P. on Ivory: size about  $1\frac{1}{4}$ " x  $\frac{3}{4}$ ". \$20. Set of 50 French Playing Cards. Period 1800, in original case, \$15.—Stainforth, 124 Cottage Park Rd., Winthrop, Mass. d1842

put out a series advertising "5c Ante Tiger" with a playing card symbol in the upper left corner, 53 cards in the set, showing attractive girls in different attire, deep bright colors, and nicely finished. These cards were  $1\frac{1}{2} \times 3\frac{3}{16}$ ". The back is gray with black and white shadowy scroll — black lettering which reads "Chew 5c Ante Fine-cut—P. Lorillard Co." The girls in this issue are attractive and look rather smart in their various costumes — many are of naval officers, etc.

Moore & Calvi, New York issued two series of several types, in "Trumps Long Cut" and "Hard-a-Port". These are probably the best known and most sought after by collectors of all the tobacco cards — probably the size has something to do with this, as they are  $2\frac{5}{16} \times 3\frac{3}{8}$ ". These are all actresses of the '80's, some are very husky and buxom, others are more lithe and graceful, though all by today's standards would be classed as "plump." The Hard-a-port series are more pastel and younger girls. This series show the girls without any scenery effect in the background. The correct number of pips to coincide with the corner indice sometimes form part of the costume, but always in the center of the card, with the girl back of the pips.

"Trumps Long Cut" have a back design in greyish black background with lettering in white. These cards have the indices in corners only, and the corners are square. The previously discussed issue has both round and square corners, and often the sets have been made up with mixed corners. The "Trumps Long Cut" have more buxom and heavier girls, which were popular in this era. They have varied background props. The Joker comes in both issues and is quite different.

The cigarette advertising cards were inserts in packages of cigarettes of the various brands. The playing card issues were issued 1885 to 1890, and probably a few after that date, but in 1890 the American Tobacco Company was formed, which lessened the competition, thereby lessening the need for the extra advertising. The firm of P. Lorillard & Co., formed in or about 1760, evidently was pleased with the playing card advertising as they issued one of the very early advertising decks. It reads "Splendid" Plug Tobacco in a broad, oval blue band framing the U. S. Flag with thirteen stars, and another flag with crossed staffs. In the V formed at the top "Use it and you win." In the inverted V below is the company name "P. Lorillard & Company." The background forming a frame for this broad band had small eight petal flowerettes in a darker blue, with large white flowerettes in each corner. A broken red and white line forms an inner border with a darker blue outer. It is an attractive card, quite different to the later designs.

"Chew Keno Tobacco" in a yellow and grey background is another de-

sign which dates in the 19th century, most likely in the 90's.

The beginning of the 20th century found greater variety in advertising with playing cards. One card has a narrow outer border around a very real looking package with red wrapper, yellow border, white lettering, which reads at the top "Original —" in large letters, below this curving around a center oval "Schmitt Bros." and below this oval "Smoking—Chewing". The oval contains the pictures of the eight brothers. The Ace of this card reads "Schmitt Bros. Tobacco Works," "Milwaukee, Wis." Manufacturers "Original" Smoking and Chewing. (? does not say what—only the black and white illustrated package over the large Spade). The Joker is really the interesting feature in this deck. It illustrates the box containing the deck of playing cards, the revenue stamp which seals it and the printing on the box reads "Schmitt Bros. Tobacco Works" "Milwaukee, Wis." "Manufacturers of —" "Original", "Progress", "Red Skin", "Cowpuncher". Below this box we continue to read large block letters as follows: "A Deck Of These Cards — Can Be Had For — 80 — Schmitt Bros. Coupons — of — Schmitt Bros. Tobacco Works — 314-36 Broadway, Milwaukee, Wis." The Joker is entirely in black and white. How many of the readers have seen this card or Joker?

Another unusual card shows another package of tobacco for the entire card design with only a narrow white outer border. The wrapper on this package represents the Ace of Hearts, and on the strip above the card "Save Coupon inside". Just above the center Heart large block letters in dark blue "High" and below the heart "Card" in same style and size letters. Smaller letters below "Tobacco". The Joker is an exact reproduction except smaller and in black and white. Ace of Spades has no printing.

"Blue Hen" has an oval with a Plymouth Rock hen, between the two lines filled with tall block letters of these two words. Chewing and Smoking Tobacco on curved lines and scrolled lines decorating fill rest of the wrapper of this pack of tobacco, which also fills the card. Above the design are the words "Save Coupon Packed Inside". The wrapper illustrated on this tobacco package is in blue and white. The Joker is a slightly smaller illustration and in black and white. Ace of Spades is without printing. A few lines of scroll decorate the large spade in the center. These cards were all issued about 1900.

Styles change in advertising as in every thing else, so about 1906 an entirely different style card appeared for the Rigby's Wm. Penn. King Of Havana 10c Cigars". This occupies four lines of printing above and below the card with the sides filled in with graceful white lines of scroll on a dark green background which frames the oval, surrounded by a red

line and white beads, containing the portrait of Wm. Penn. The printing is all in white, producing a card more decorative than the earlier issues. No coupons offered with cigars. The Joker has two lines above an open box of cigars with the portrait of Wm. Penn reproduced on the inside of the lid, and two lines below which reads as follows: "A Box Full — Of Good Things — Wm Penn — Havana 10c Cigars." The Spade Ace has the portrait in the large Spade with "Wm. Penn Cigars 10c", white letters within the spade. The same printing is above and below as on the back of the cards. The Ace of Clubs is made use of as follows "Wm Penn — Havana — Cigars" above the Club, "For Sale — In All — First Class Clubs." This printing is in black, some curved lines minus the usual block type letters. The Ace of Hearts reads, in red letters "We extend the — glad hand and a warm heart (heart is the red heart in center) To The Smokers Of The Wm Penn." The Ace of Diamonds read "Kohinoor — Greatest Of Diamonds — Wm Penn — Greatest Of 10c Cigars". Of course this is all in red letters. This deck is noticeable for the contrast in lettering with the earlier series. Probably the advertiser of the cigars thinks they require a more dignified decoration than the packages of tobacco.

The cards are all interesting if one studies them and remembers they were each designed to appeal to the users, in competition with a vast number of competitors. Some of the others — most of them ranging from 1900 to 1920 include: Peter Schuyler, Franklin, Thomas C. Platt, Palma de Cuba, Loyal Lancer, Varro Laveta comes in both red and blue, Pastora — this comes in both a red and green frame, Campanella, Chauncey Olcott, Pippins, Brier, Virrey, Eight Brothers, Long Cut Tobacco La Toco, Taco, 5c straight, Anna Held, and Traiser's Harvard are only a few of the many brands to be found.

Tobacco — which includes cigaret and cigar — advertising playing cards make a very interesting collection for the collector who wishes some subject to specialize in, and if he wishes to broaden the scope beyond the American manufacturers England has been a prolific country closely followed by Canada in issuing these cards. Some unusual ones have been issued in other European countries.

Popularity of playing cards does make them an excellent advertising medium, and the deck collector plays his part in helping preserve them for the generations to come, who in their turn will thrill probably even more than the most ardent collector of today, when he secures a deck of the 1890's advertising a package of mere tobacco, never thinking that in its time the package of tobacco sold for 5c or maybe 10c. The company may no longer exist but the carefully planned advertising still tell their story, all because they used the playing cards as their medium.





## AULD LANG SYNE

By LOUISE COLLINS

"When you don't know what to write about,  
And can hardly spare the time,  
I would feel quite happy if you'd write  
Just a word for  
—AULD LANG SYNE."

This sentiment is found on a card of the "Dainty Hint Series" No. 5477, published by F. J. Haffner of Denver, Colorado, back in 1912 or 1913. As the old year draws to an end, and the new year begins we think much of Auld Lang Syne. We become a little garrulous when talking over old times; a little sentimental about our many wonderful friends; and a little inclined to make resolutions and to begin again with renewed enthusiasm. Our friends wish we had had something definite to say — it would be easier to stop us.

As we get to thinking about Auld Lang Syne, let's just drop the formality and be I and you, and You and I will just talk together for a spell. You can send me your thoughts later,

### COVERED BRIDGES OF NEW ENGLAND AND NEW YORK STATES

Genuine Photo Cards, many of the views taken over 50 years ago. Majority of the bridges not now existing. Also: Street Cars, Steamships, Court Houses, Lighthouses, Old Forts and Historic Homes. Collector's Cards of most of the towns in New England and New York States. All photo cards. Send for new complete list and one card. Two cents in coin.

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Box 33 H, Belfast, Maine  
my25c

### TRAVEL VIA VIEW CARDS with the

### POST CARD COLLECTORS CLUB OF AMERICA

Annual Membership Fee \$3.50

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12 Monthly Copies of the  
POST CARD COLLECTORS MAGAZINE & GAZETTE  
"Additions to the Club Roster" on 3-hole note-book  
paper with each issue of the Magazine  
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### POST CARD COLLECTORS

### CLUB OF AMERICA

2642 Ellendale Pl., Los Angeles 7, Calif.

and I will ramble along in a conversational manner.

Have any of you belonged to any of the really old time Post card clubs? Did you know that there were post card collectors clubs in the 1890's in Europe? Mr. A. Scheuner of Sierra Madre, California, who is not only an authority on post cards, but a very kind and helpful friend to serious collectors, writes "As you may well know, Europe really started the post card fad, and even in the nineties there were post card collectors' clubs. I have cards showing rubber stamp imprint of the club name and number of the member." If one had the time and the patience, and if it were worth it, whole rosters of these clubs might be reassembled from the backs of old cards.

This reminds me of an experience I had not too long ago. We found, among a great accumulation of old cards, one written in 1907 by a girl in Palatka, Florida, to another girl in the Dakotas. She mentioned working at a certain art store and she spoke of the fun of exchanging cards. She also told of having sent a dollar to a certain man in New England, who conducted a post card exchange. Just for the "heck" of it I wrote to the Chamber of Commerce at Palatka; I boldly asked if they knew how I could get in touch with Miss Mary Doe who worked at the "Paper" Stationery store in 1907! I wrote the same kind of inquiry to the town in the Dakotas, and another to the New England city mentioned. I immediately forgot it, as I thought all three recipients would sigh, "Another Nut!" — and file my letters in their respective waste baskets. It was thus a very pleasant surprise when I received, almost by return mail, this information "Miss Mary Doe is now Mrs. John Doe. She lives at Blank Street in Palatka and will be delighted to hear from you." We had

several interesting exchanges, and I sent her the card which had come into my hands. She still has an album or two of cards, but her most interesting hobby is now her two precious grandchildren who never tire of her lovely old greeting cards and the stories she tells about them.

Many millions of cards were sent through the years by many members of card exchanges and clubs. Some of these clubs were advertising and publishing articles in the Philatelic West, one of the fore-runners of HOBBIES in the first decade of this century. Among them were: "The Atlantic Souvenir Card Collector's Society," the "Union Souvenir Card Exchange," which claimed to be the largest in the country, and the "Pan American Souvenir Card Club" organized in 1907. Also, there were "The Postal Card Society of America," the "World's Souvenir Card Union," "Yule Post Card Exchange" and "The Post Card Union of America" which had the slogan, "We circle the Globe." Probably the best known of the large clubs was the "Tuck Post Card Exchange" which is said to have started more people in the hobby than any other.

This reminds me again! Back in the very early thirties, when I was teaching school in a mining camp, living in a teacherage, and getting more warrants than dollars, I received an advertisement from the Tuck Exchange. "What!" I thought. "Me send to New York to buy English cards at five or ten cents each, and then exchange them with some one who also has sent to New York to get the same cards! That's crazy!"

### POST CARDS WANTED

WANTED: Old view cards, stamped envelopes, stamps, Christmas seals, railroad time tables, advertising cards, revenue stamps. — Atlas Stamp Shop, Westmont, Ill. mh3002

### POST CARDS FOR SALE

FINE OLD POSTCARDS by subjects.  
Send for free lists.—Lyon Hobby Mart,  
Box 63, Hartford, Conn. ja3653

POSTCARD COLLECTORS: 100 early 1900's views or greetings, \$1; 75 foreign, \$1; 125 modern, \$1. Postpaid. Lists free.—Lyon Hobby Mart, Box 63, Hartford, Conn. f3004

POSTCARDS EXCHANGED for old music.—Fore, 3151 High, Denver 5, Colo. jly12046

ALL TYPES OF OLD postcards sent on approval.—Mrs. Marion Moriarty, 211 Vernon St., Manchester, Conn. ja1021

POST CARDS from Carlsbad Caverns, mailed to anyone, anywhere, 10c each.—Chas. H. Gray, 1006 N. Edward, Carlsbad, N. M. ja3023

VIEW AND GREETING CARDS sent on approval.—26 Fennway, West Hartford 7, Conn. ja1001

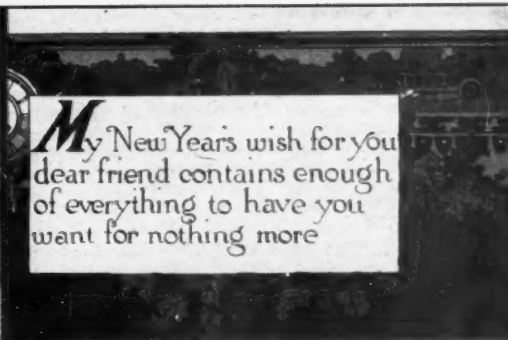
READY SOON: The first list of the Albert Kern Collection. This thousand piece Military Collection has been in storage for 25 years. There are too many items to catalog at one time, so will put out lists as pieces are unpacked. Complete lists for year, \$1 or 25c per list.—Jo-el, Foster, Ohio. ja1651

POST CARDS FOR THE SPECIALTY COLLECTOR  
Write for a selection ON APPROVAL,  
or call "IN PERSON" by appointment.

Tel. WA 5-0814M

### SWITZER CARD SERVICE

111 H Whitman Road, Waltham 54, Mass. tfo



New Year cards from the collection of the author

Besides, who's got that much money?" So, I spent the winter making quilt tops and playing bridge. If I had only realized! Like many others I had to get over the idea that only the cards from personal friends or from places I had visited were romantic. By the time one learns about post cards and antiques, and

archeological finds, then one is on the fast-moving side of life!

Thank goodness for an awakening! It happened one New Year's Eve when I saw my first copy of **HOBBIES** magazine, and daylight found me finishing the last article! I decided to collect something. A letter of inquiry to Mr. and Mrs. R. E. Wood in

Kansas City, Missouri, brought facts about the Post Card Collector's Club of America and its several hundred interesting members. In those days your roster and Gazette came in return mail and many of the old-time collectors seemed most anxious to help a new collector get started.

I was most fortunate to have Miss

Alma Jones of New York send me art and manuscript reproductions and tell me many interesting things about where to get them, and what could be found. She had a most complete art gallery within the covers of her album, with pictures arranged by schools of art and by artists. Frances Challenor, then a student at the University of New York, sent me my first Union Oil Cards of the Northwest. James Shuster and Edward Tompkins of New Jersey sent me many historicals. Mrs. Edge of Dallas, Texas, sent me San Antonio Missions. Reg Jackson of England sent me World War I views showing Belgian buildings before and after bombardment. And that grand old "King of the Post Card Collectors," Mr. Conrad sent me portrait cards showing Esquimos who were a part of the St. Louis Fair, and illustrations of "the Seven Ages of Man" from Shakespeare's *As You Like It*. And they, and many more, were patient in accepting what I had to offer for these treasures.

But not all the romantic and interesting cards and collectors are from old times. Auld Lang Syne was once a Now, and today will someday make us feel nostalgic. Many of our cards today are given us by kind and thoughtful friends. They send their used cards with each letter. School children send them during vacation. People who are practically strangers come by and say "I found these in the attic when I was cleaning, and I thought you could use them." And into your lap they drop a hundred Mitchells or Detroiters. Life is very exciting and we hope to get these surprises for many more years.

We have a little school-girl friend whose mother orders her cards, then i! she likes them, back comes an order for another set just like them for Angela to give her teacher. We had a little boy collector friend who collected avidly for several years; then for some time we heard no more from him. A letter of inquiry brought the answer "He's playing ball all the time!!" It's our bet that some day he will learn to make time for both the sport and the hobby.

Among our collector friends is a girl who would be called by many "a shut in". But *she* isn't at all! You never hear it from her. You send her two or three cards for her very exclusive collection and right back she sends a batch of cards and a letter of thanks. Sometimes she sends another batch of beautiful cards in between, just because she knows they are the kind you want and she "knows you have her interest in mind and will send when you do get them."

Among our collector friends of today is a most unusual and inspiring card collector. She is shy of letting outsiders know her story, but she would like to help others with the inspiration of her interest. A friend orders cards for her. She is an avid collector. The friend marks every card in Braille. They discuss the cards and the friend paints each picture for her in lovely words. They file the cards in albums and she learns their position and looks at them through her quick fingers. When she shows her albums to her friends, she talks about each card and describes it to her friends as easily and as accurately as anyone else.

We warned you! We have so many interesting friends all over the world who have sent us cards, or exchanged with us through the years, and I could talk on and on. But I must draw to a close as the whistles begin to blow for 1952. There is just time for me to tell you the funniest thing that ever happened to our post card mail. About three years ago I received a letter from a mission school in Africa. A ten year old boy from the Congo wanted cards and stamps. He also wanted "a dress shirt, and some long sleeved trousers." We could not afford the clothing, but we did send the cards and stamps. In his gratitude he sent a gift. It was registered, and was a most weather-beaten looking package with a solid coating of glue that gave off a peculiar odor. Inside the wrapping was a tin cracker box. For some reason we decided to finish opening it in the back yard. When we removed the box lid, the odor became less peculiar but infinitely stronger! There was some damp moss, and under the moss lay a carefullv and lovingly packed gift of ten alligator (?) eggs that had been a month in route from the Mission school in Africa to the little town in Florida.

But the horns are blowing. Our reminiscence must give way to thoughts for the future and the inevitable resolutions. Our thought is this: if our mothers and dads had not saved the post cards of the early 1900's, we would have missed many an interesting antique card of historic value, fine workmanship, and exquisite materials. If we do not treasure and save our cards of today, our children will be denied many beautiful scenes in kodachrome and many present day designs in buildings, vehicles, costumes, also contemporary views of great people, and historic events. Therefore I am go-

ing to resolve: first, to collect the finest view cards of today as well as of yesterday and to make some kind of arrangement whereby they will become a part of some school, library or museum after I am gone; second, to be proud of my card collection and to share it's beauty with others whenever possible; and third, to exchange as widely and as liberally as my work and my lack of wealth will allow, and to be as helpful and encouraging to new collectors as possible.

If some of you have to spend the New Year's Eve this year quietly reading the night away with this wonderful HOBBIES, the best thing you can do is to resolve to start that post card collection this very morning, and to tell everyone about it in your very first letters for 1952.

Happy New Year to All of You

## POST CARD "Shorts, News, and Previews"

1. Another reader writes, "If only more collectors would heed what you have to say in your May 1951 article. I have many, many cards that are a total loss to me and for which I traded good cards, just because some didn't think or care what they were sending."
2. While on the subject, I wish to answer several readers who thought I meant that no one at all wanted hotel cards. Far from that—there are many hotel cards and many free cards among the very best. These are hard to find, and the collector must learn to discriminate.
3. Have you seen the cards of Baldpate Inn in Estes Park, Colorado? They are hand-colored Albertype cards, and present gorgeous views of the mountains and the lodge, lovely interiors, the key room museum and the entrance with "The Seven Keys to Baldpate."
4. Thanks to Mrs. Ollie Lundell of Omaha, Nebraska, we pass on this information:  
"The National Art Gallery in Washington, D. C., has dozens of interesting cards to choose from, also they have a list they will send you if you send stamped addressed envelope. Photo cards of "Arbor Lodge" home of the founder of Arbor Day, are available at the museum at the home in Nebraska City, Nebraska."
5. Marie Stephens of Huntington Park, California, sends these numbers to add to your Longfellow card list:  
#6952 — Metropolitan News Co., — Longfellow home, Cambridge.  
#E6611 — Mason Bros. — Birth place, Portland, Maine.  
#103 — Mason Bros. — Longfellow's statue — Portland.
6. Many have written us for lists of our Longfellow cards for sale. May we take this opportunity to

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tell you that we plan our articles for their timeliness, and for the interest of our readers. The cards mentioned there are from collections—ours and others—and have been gathered over a long time and a large area, and are not for sale. We do not use the article to boost our business, (we have an ad, and we are glad to send circulars), but we write to inspire people to collect cards, and to help raise card-collecting above the "pen-pal" stage.

7. Why not resolve to write us — this column is for your interests. And by all means be with us next month when we take a trip, via post card, to New Orleans, "America's most interesting city."

## THE ROMANCE OF AMERICAN BUSINESS

(CONTINUED FROM PAGE 134)

ceivably defy detection, but a chemical analysis of the ink will at once reveal the imposture. But most other relics are easy to fabricate. A lock of Washington's hair may be blown away by the wind and one of your own substituted, and who would be the wiser? Of hats "worn by Napoleon" there are enough to equip a regiment. The six-shooters allegedly owned by Jesse James would fill an arsenal. Of "Lincoln's pens," the abundance would suffice to outfit a stationer's. Indeed, it is only necessary to obtain a fine gold watch with the watchmaker's date "1861," and engrave in the case, in suitable old type, the words "Presented to Abraham Lincoln by the citizens of Philadelphia" to add another spurious relic to an already imposing list. But let the forger try a letter from the citizens of Philadelphia presenting the watch to Lincoln, or a letter of thanks from the martyred president, and his deception will inevitably be exposed.

### Catalogues and Comments

Among other items in the recent Catalogue No. 13 of Emily Driscoll, 542 Fifth Ave., New York 19, is an interesting letter of Eugene Field to his wife, commenting on the unpleasant California weather. "Cousin Kate," writes Field, "almost froze to death the first year she was in California." Field's letter is reasonably priced at \$17.50, and I trust that it will be purchased by a resident of Florida.

For beginners, or for advanced collectors who are not specialists, Mary A. Benjamin, 18 East 77th St., New York 21, offers unusual lots of autographs and portraits, each lot consisting of fifty letters, signatures, or portraits of distinguished personalities. For the modest price of \$5.00 (10c per item), one may choose from the following lots: (1) American Statesmen; (2) Civil War personalities; (3) Drama and Music; (4) Foreign. While the specimens included are naturally not of great significance, and are mainly of minor

figures, they will doubtless afford the collector many hours of amusement, classifying, arranging, and looking up the biographies of the various celebrities. My own experience is that, as a rule, there is as much fun and information to be had from an autograph costing 10 cents to fifty cents as there is from those selling at \$10 to \$50.

The November catalogue of Paul F. Hoag, Gilmanton, N. H., contains a curious group of nineteenth century letters and documents pertaining to Dartmouth College, including a tuition bill and admittance certificate. Prices on these Dartmouth items range from \$2.50 to \$7.50.

## A Great New Panorama of the Entertainment World

SHOW BIZ: FROM VAUDE TO VIDEO, by Abel Green and Joe Laurie, Jr. 1951, Henry Holt and Company, New York, \$5.00. 613 pages and 23-page preface.

By JIM WALSH

Two oracles of the entertainment world, who also happen to be great guys in their own right, have written here the most authoritative, comprehensive and happily informative volume ever put together on their pet subject, the show business, or, as they prefer to call it, "Show Biz."

Abel Green is editor of *Variety*, which long since won for itself an international reputation as "the Bible of Show Biz," a fact that makes the book's title all the more appropriate. Joe Laurie, Jr., of course, is the famous radio comedian who is conceded to know more than anyone else about the history of vaudeville, in which he formerly starred. Obviously, with two such experts, or "muggs," as they prefer to speak of themselves (every *Variety* writer is a mugg!) calling the turn, the book would be scrivined in *Variety*'s breezy, slangy, terse but factual style.

"Show Biz" is both a labor of love and the fruit of hard work. Abel and Joe say the book wasn't merely written—"it was rewritten—and often." Its more than 600 pages tell the story of the entire entertainment picture of the past fifty years, as witnessed by the ever alert eyes and trained observation of the *Variety* staff. Beginning with the days when vaudeville was king and the movies only a poor relation of the legitimate stage, the story carries on through the eventual domination of silent films, the coming of the talkies, the decline (and, let us hope, the coming resurgence) of vaudeville, the upswing of radio and, now, the looming supremacy of television. Ample space also is devoted to the ever changing trends in popular music and the outstanding achievements of "legit."

I must add, too, that "Show Biz" constitutes a striking tribute to be

founder of *Variety*, the late Sime Silverman, and that admirable publication's unceasing fight throughout the years for fairness, honesty and cleanliness in the theatrical world. Its dedication is:

"To the muggs, past, present, and future—and the greatest *Variety* mugg of them all, Sime, whose book this really is."

"Show Biz" is virtually an encyclopaedia of Twentieth Century entertainment, written in a lively style. As such, it is the most valuable work of its kind ever published. Record collectors will be glad to know there are incidental mentions of many favorite recording artists, such as Will Oakland, Henry Burr and George M. Cohan. That reminds me that Joe Laurie was a guest at the September, 1950, John Bieling Day get-together at Hempstead, Long Island. The dapper little fellow with the big cigar delighted everyone by his friendly manner and ready wit. And Abel Green gave generous space in a succeeding issue of *Variety* to an account of the party, at which pioneer record makers were honored.

There are no higher authorities in the entertainment world than Abel and Joe, and their book does in its field just what I hope my long postponed tome on the old-time records and the artists who made them will some day do in its. I am proud of the autographed copy of the book they sent me, "from two muggs to another" (I am the *Variety* correspondent in Roanoke, Virginia) and am glad of the chance to say publicly what a swell job they have done. At \$5, "Show Biz" is a bargain.

## FIREARMS FACTS & FANCIES

(CONTINUED FROM PAGE 140)

and its teeth exposed, savagely grinning at the enemy, was preferred for this purpose. When more convenient war-caps were invented, these savage helmets were laid aside, but still representations of them were affixed to the top of their newly-invented caps, a circumstance which some infer gave rise to the origin of crests and other annexations of helmets.

Of the early Hebrew helmets, called *coba* or *koba*, little is known, save that they were generally of brass, as were those of the Greeks and Romans; and that the helmet of the king was distinguished by its crown. It is possible, however, as the royal helmet in Egypt, the helmets of Asia Minor, and those of the Greeks and Trojans, were crested, that the crest was known also to the Hebrews.—*Exchange*

oOo

Tennyson is reported to have as much genius for money-making as he had for poetry. As Her Majesty is something of a writer herself, and a pretty thrifty person as well, it may be that the poet's elevation to the peerage was due to Her Majesty's keen appreciation of one so much after her own heart.—*Exchange*, 1887



## NOTES ON THE FALL SHOW

By JOSEPH H. GRAY

Well, folks the Fall Show has become a matter of history but so much nicer history than the world as a whole has been manufacturing today. Many beautiful things were exhibited as usual throughout the entire show but of course your reporter is capable of analyzing the miniature grouping only.

By far the most outstanding event in this section was the showing of the Hammons' one-quarter-inch scale doll house. This marvelous little creation drew miniature lovers from all over the nation to the booth of Atoms of Art. The television broadcast on Monday brought many people. We had one visitor from Minneapolis, Mrs. J. W. Hagen, who hopped on a train as soon as she viewed the broadcast and came to Chicago, especially to get a first hand view of this little treasure. And she was not disappointed in what she was able to see. The writer although he had furnished all the various parts that went to make up the completed doll house was greatly surprised and pleased at the wonderful overall effect of the finished product. (For complete details of this little doll house see November HOBBIES).

Mrs. Hammons came near to collecting the one thousand dollars in insurance on the doll house as when she left the Stevens to go to her hotel she took a taxi which was rammed by a bus. The taxi was completely disorganized and it was necessary to transfer to another to reach her destination. Fortunately neither Mrs. Hammons nor the doll house was injured.

In contrast to the above exhibit we had a next door neighbor August F. Weinbrecht with a marvelous display

of full scale doll houses. He showed three complete houses as well as several individual rooms. These doll houses are wonderfully made and built to stand up through several generations of owners. They are fully wired with concealed wiring and made in many different designs or as the customer desires. Mr. Weinbrecht although a newcomer to our show will be among those present from now on as he is a real showman and knows what his public wants. We welcomed him as a next door neighbor and another good friend.

In conjunction with the general show the Alice Schiavon Doll Club was well represented by a considerable number of its members. They made a fine display at one end of the exhibition hall and had dolls of any and all descriptions to fill the wants of the doll enthusiasts. Mrs. Schiavon although specializing in dolls has a very warm spot in her heart for miniatures. Her doll club activities have a very worthwhile aim, that of providing a children's museum in the Chicago district. More power to this group and may it be the finest of its kind anywhere.

We enjoyed all the visits we received from old friends and new and were sorry when it was all over and they took themselves back home and left us nothing to do but pack up our little tinies and haul them home again. Our visitors really covered the country pretty well. Of course, due to her doll house and the distance she came to show it, Mrs. Hammons was our number one caller. Her journey was from Seattle, Washington. Our visit from Mrs. V. J. Bennett, of Oakland, California, rates special mention also. Mrs. Bennett is new to our ranks and she has gone all out for the finer miniatures. She purchased many fine specimens at the show and has announced her intention of adding many more when the opportunity arrives.

To take a quick trip across the country let us next hop to New York City which provided us with a visitor in the person of Robert E. Lederer. He has made it a practice during the last several shows to make a special trip and stop over at Chicago in order to see and buy fine miniatures. This year he took along some outstanding pieces from India. Mr. Lederer knows his miniatures and we enjoy this contact.

Miss Elsie Weinstock of Milwaukee

made the trip this year and apparently enjoyed every minute of her visit. We had a fine visit with Miss Geraldine Chadwick of Detroit, who is working on a project that would scare the average collector. She has already planned more than twenty rooms, and of course there is no end in sight. She had a lot of luck finding new things to outfit some of her rooms.

Mrs. Helen B. Cook of Joliet, Illinois, although a very busy woman with a growing family sacrificed a little of her time to pay us a short call. Mrs. Cook is famous for her wonderful wax foods and no collection is complete without some of her work.

Mrs. Verdelle Flynn of Aurora made a flying trip to see the show and bring us some of her fine ceramic work. It is remarkable how she can turn out fine, small pieces and at such a low price.

Marie Gray, the other half of Atoms of Art, had a great time entertaining and being entertained by all these ladies who make their headquarters at our booth. It begins to look as though we may have to take a larger space as our stock and our circle of friends has grown so much that there is getting to be a shortage of room.

We tried to get as many out of town visitors as possible to register but in the heat of business a lot of them got away without proper recognition. We did however get the names of a few as follows. Miss Francis Alexander, Indiana; Mrs. Lydia Youngworth, Iowa; Mrs. Francis Jaworski, Michigan. (She and Marie Gray had a great time comparing notes on their gardens.) Mrs. S. R. Eyman, Illinois; Mrs. R. C. Lande, Iowa; Lois D. Graham, Wisconsin; William F. Wagner, Indiana; H. A. Cohn, Pennsylvania; Mrs. Mae T.

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We are seldom without at least one foreign visitor, and this year it was in the person of Mr. Javier J. Favela, Mexico City. Mr. Favela spent a great deal of time visiting with us and brought us some fine silver and gold items from Mexico. We welcomed the chance to add him to our list of out-of-the-country correspondents. He is a charming chap and we look forward to future contacts with him. He tried to induce us to pick up bag and baggage and come home with him to Mexico. The way he describes it, makes it hard to keep from taking him up on the invitation.

Of course, as usual Mr. and Mrs. Francis Kraus of New York City had a fine display of miniature bronzes. We added many new ones to our own collection and stock. We always are happy to see this charming couple at the show and look forward to our twice yearly meetings. They left shortly after the show for Europe to see what new things they can surprise us with at the next show.

We were fortunate this year in receiving a fine shipment of miniatures made by the late Frederick W. Hoshbach. His wife went over the items in her own collection and decided to release a number of the fine ones. Of course these were snapped up by the collectors as these fine pieces have now gone into the realm of collector's items. There will not be many more available to the public and I am happy that I was able to pass on a number of pieces to the really appreciative.

Frank Matter was marvelously represented by the many fine items in the Hammons doll house. However, he is never too busy to make up new things to surprise and astonish the real collector. A couple of new items this year were a miniature old fashioned fluting iron and a tiny replica of another old time mechanical bank. This time it was the Negro Cabin Bank. This will supplement the first one which was the Trick Dog Bank. These are the start on a small series of these old pieces. Of course they all work. He has specifications for bank number three which will soon go into production. When I say into production I do not want to be misunderstood that there will be a large number. As a matter of fact there are never more than three or four of

a kind of these miniatures ever made. So now if I don't want a lot of blue pencils run through these random notes I had better cut this short. I have so much fun and get such a kick out of these shows and the people we meet that I don't know where to leave off. Besides I have a deadline to meet and had better get this in if you are ever going to read it. So I think there is only one thing to do and that is to bid you all a very Prosperous New Year and try and come and pay us a visit at the spring show. If we don't know you we would like to. If we do know you, let's know each other better. If you have gotten this far it proves that you can really take it.

### DICKENS' "CHRISTMAS CAROL"

(CONTINUED FROM PAGE 133)

nancial hardships are a thing of the almost immeasurably remote past, but "A Christmas Carol" is as fresh and buoyant as the day the irritable, overworked genius scrawled it. Each Christmas day it is probably read in millions of homes, from the palace of the Royal Family of England to huts in remote forests. I once visited a friend in a walk-up "cold water flat" in New York, who proudly pointed to a copy of the "Carol" and said that he read it to his family as regularly as Christmas rolled around. And Franklin D. Roosevelt, who was then our president, read it each Christmas to his family. Those who don't read it as likely as not hear one or more radio dramatizations featuring great actors such as Lionel Barrymore or Charles Laughton. If every copy of the "greatest little book in the world" were destroyed it could be replaced from the combined memories of the multitudes who have read or heard it time after time.

Recently, I obtained from the headquarters of the Dickens Fellowship in London a copy of a red-backed volume issued by Chapman and Hall, containing an exact facsimile of the original

manuscript of "A Christmas Carol." I had hoped to reproduce a page here, to show the author's characteristically small writing and the many corrections he inserted, but the photographer to whom I took it said he could not make a "shot" that would reproduce satisfactorily. I had meant to show the next to the last page, telling of Scrooge's surprising reception of his overworked, underpaid clerk, Bob Cratchit, and his frightening Bob by his unexpected threat to raise the clerk's salary. I wanted to reproduce this page to show that the manuscript did not contain the famous statement "And to Tiny Tim, who did NOT die, he was a second father." Presumably, Dickens inserted this in the proof, just as he changed Mr. Dick's monomania in "David Copperfield" from a bull's getting into a China shop to the date on which King Charles the Second's head was cut off.

At any rate, when Dickens gave public readings from his stories, the shortened version of "The Carol" was the most popular of all, and there was generally a shout of exultation when he said that Tiny Tim did NOT die! The shout served as a vent to release the emotions of the listeners who had been keyed up to a point of suspense almost beyond endurance.

As you no doubt remember, "A Christmas Carol" ends with the memorable words: "And so as Tiny Tim observed, 'God bless us, every one.'" By his genius, Dickens has brought happiness to uncountable millions of readers and thereby richly blessed them. His books also did more than any other one thing to remove or reduce many of the most glaring evils of the England of his day. The average child of today is a better cared for child and the average poor man of our time is a less unfortunate poor man than he would have been had Charles Dickens never been born.

So today, although he has been dead many more years than were numbered in his stay on earth, I think we may well employ the words used by the long-gone ladies whom Thackeray quoted, and thinking of the vast good accomplished and perpetuated by the magic pen of the Victorian "uncrowned king of England" say, as those women did: "God bless him!"

And, to finish with a true "Carol" touch, may we not also say with Tiny Tim: "God bless us, every one!"

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## "At the Sign of the Crest"

### VAN RENSSELAER Coat-of-Arms

By MABEL LOUISE KEECH



van Rensselaer

**RENSSELAER** (van)—Gueldre, New York. *De gueules a la croix ancree d'argent. Cimier—Un panier de fer duquel sortent des flammes au naturel.*

The above description of the Van Rensselaer Armorial Bearing is registered in Rietstap's Armorial General foremost authority on Continental Arms. It is quite unusual to find a city of the United States mentioned in armorial records, therefore this Coat-of-Arms is undisputed as ascribed to the American family which came from Gueldre, (or Gelderland, as it is called in Holland) to America. As the family arrived long before there was a New York City, some of the later generations must have been in Holland to have the Coat-of-Arms confirmed for the family, thus "New York" was added to the locations where the families resided, who, with their descendants, had the right to use the Arms.

Translated into English Heraldic terms: Gules a cross moline argent. Crest—An iron basket from which flames are issuing, all proper. This English blazon is used in most books where the Coat-of-Arms is mentioned or pictured.

Translated into non-Heraldic terms: A red (gules) shield on which is charged a silver (argent) cross with indented ends, simulating a part of a mill-wheel. The crest is an iron basket from which flames are issuing, all of natural color, or "proper."

The cross is emblematical of sorrow, sacrifice and suffering at the time of the Crusades, lists the original bearer or his ancestors in the ranks of that Holy War. But it also is the symbol of his occupation—that of a trade mark of good Holland farming.

William J. Hoffman, in discussing this Coat-of-Arms in the New York Genealogical and Biographical Record, says that in Holland certain heraldic devices were prevalent in several well-defined places; mill wheels and their parts, also pile drivers, around Bois-le-Duc; buckles and swords, also "Fess wavy," or military girdles showing seamanship, around Zeeland; and the horse and cart in Haarlem. This proves that the people in those sections were expert in the occupations represented by the symbols.

While usually there were variations in the designs and/or colors to identify the families, there were some families using identical shields, not often crests. Six families had the silver cross moline on the red shield, and Henric Van Rensselaer had a wax seal on his papers, as landowner on the Velume, Nov. 1st, 1614; also Johannes used the wax seal in 1585.

In the district around Barneveldt, the fire basket was used, as "Barn" means brand, and "burn" is the English equivalent. There is a story that one time this family from Rensselaer added much excitement and curiosity to a town celebration by placing wire baskets with inflammable material in them, and setting fire to them, caused a great illumination over the whole town. The family at that time had the motto "Niman Zouder"—"No man without a cross," and it is said that William Prince of Orange suggested that the family should use, instead, "Omnibus Effulgeo" "I outshine All!" Some say this should be a wicker basket, but the description says "fer", meaning iron. It was woven like a wicker basket.

A window in a church in Holland contains the Van Rensselaer Coat-of-Arms quartered with those of several others of the inter-married families, and the names are inscribed, identifying the families. Such memorial windows were and are often seen in countries where armorial bearings were a very part of the life of the people.

#### The Family

As noted before, the family "Van Rensselaer," from Rensselaer, had been in Holland for some generations, but not always with the surname as such. But, as was the custom in Holland, and is in the Scandinavian countries, the first name was handed down with the suffix "sen" or "son," and no original surname kept with which to identify the family. For instance, Kiliaen was son of Hendrick, son of Killiaen Janszoon, son of Jan Hendrickszoon, etc. Back of these names was Hendrick Wolters. One writer states that their patronymic proves that their ancestors were land owners

in the province of Gelderland, where it is found today attached to three places. It signifies "Deer's lair."

The first in this country was "Heer" Kiliaen Van Rensselaer. He was a wealthy man, having been a diamond and pearl merchant in Holland, and was a Director of the West India Company. He came from the village of Niewkirk, Gelderland, The Netherlands, was born there in 1580, and died in this country in 1646. He was of the "Landed Aristocracy," having the title "Heer," meaning "Lord." He attempted to found, and to a great degree succeeded in establishing a feudal state on the Hudson around what is now Albany. He bought of the Indians a section 48 by 24 miles, divided into two parts by the Hudson River. This is now Albany and Rensselaer and upper part of Columbia counties. He named it Rensselaerswyck, wyck or ijk, meaning refuge, ward, quarters, or parish—any one of which could answer the purpose here.

Kiliaen Van Rensselaer became the First Patroon of the Manor of Rensselaerswyck in 1630, and ruled supreme. Although he seemed to glory in his estates and title, it is said he was very kind and generous to his tenants, even though they had to share largely from their gleanings. The land was rich and fertile, and they lived well.

Jeremias was the second Patroon—son of Kiliaen. His wife was Maria Van Cortland. Jeremias died a comparatively young man, and Maria seemed to have full sway some time. There is a book entitled "Correspondence of Maria Van Rensselaer, 1669-1680," in which letters between her brother Stephanus, her brother-in-law Richard Van Rensselaer, and

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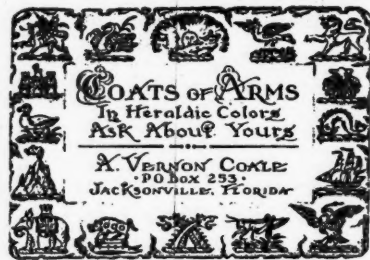
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herself, are collected. These all have to do with the caring for the estates—the problems involved, and the interests at stake.

A few of the well-known names familiar to readers, into which families the Van Rensselaer married are: Van Cortlandt, Lansing, Schuyler, Livingston, Ten Broeck, Yates, Patterson, Bayard, de Peyster, Stuyvesant, Van Buren, Elmendorf, Bogaert, Schermerhorn, and of course many others.

The editor of "First Families of New York," writes, in 1901: "If the greatness of a family is to be measured by the number of distinguished public servants it has given to the state, the Van Rensselaers are entitled to a high place in New York's roll of fame. From the first Dutch settler to the present time, a period of 13 generations (now 15) they have always been represented by one or more members of ability and social position in public affairs." The surname is not as often seen as a few generations ago, but through the distaff lines, there must be many thousands of direct descendants of the first Patroon, Kiliaen, scattered across country.

At least five of the name became high commissioned officers in the Revolutionary War, as their descendants have taken out memberships in the D.A.R. through their names: Col. Kiliaen, Lt. Col. Philip, Brig. Gen. Robert, Col. Henry L., and Henry K. Henry K. was wounded in the leg, and carried the bullet for 39 years, the rest of his life.

In the War of 1812 were distant cousins, Maj. Gen. Solomon, and General Stephen. The former performed a very daring feat, connected with the Canadian lines. General Stephen was major-general of the state militia of New York, and made General in the War of 1812, but was unsuccessful in his assault on Queens-town. He was interested in the sciences related to geology, and directed investigations that resulted in the Erie Canal project. For the education of engineers, he founded a school which afterward was named the Rensselaer Polytechnic Institute. From 1823 to 1829 he was a member

of Congress, but did not win in the elections for Governor of the State of New York.

Stephen Van Rensselaer Jr., the General, married Mary, the daughter of General Philip Schuyler. His mother, wife of Stephen Sr., was the daughter of Philip Livingston, a Signer of the Declaration of Independence.

There is, in the New York Public library, an inventory of manuscripts available to the public—on the estates of Stephen. Arranged by "bundles" 102 of them, about maps, deeds, wills, awards, leases, patents, minutes of the Governor and Council, etc. etc.

Authorities state that the Puritans and Pilgrims took land from the Indians without proper remuneration (and probably suffered because of it:) and lived a free and democratic life. That Lords of Manors, such as the one we have been discussing, and which was the first and largest of its kind, paid the Indians well, were less disturbed by them, but were as kings

over their tenants, with no thought of democratic ideas, nor of ownership among their tenants.

When the Revolutionary War was over, of course there was only one thing left for Rensselaerswick—for this Empire was defeated too—in a way. So, the Patroon gave over—sold out his land in small portions to his tenants in whatever plan they could agree on; they became small but independent landowners; and the Manor became the private home of the Mr. Van Rensselaer who had been the Patroon at the beginning of the War. Perhaps he did not surrender to these ideas too gracefully at first, but at least the family were fighting for this Independence, an idea which was 150 years old in the New World. And he did carry it out to the letter of the law. Certainly he must have drawn a deep breath of relief, and freedom, when the ordeal was settled. The majority ruled—he knew in order to live peacefully and well in this new Republic, he must

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abide by its principles. And his descendants, and the descendants of his relatives have reaped the benefit.

The Spirit of the Majority of well-bred and patriotic Americans has not changed today! We can only hope and pray that this Spirit of Americanism will still rule, and that a change of heart may come to those who, in high places, are trying to usurp the power of the Majority, and to turn our independence into socialistic and communistic serfdom. We must each do our part to help God Save America! God Bless America!

—o—

### Crest Corner

Never shall I forget Saturday afternoon, November 10th, and I wish to share this experience with you. In the "Get-together Group," in the Methodist Old People's Home in Chicago, I was asked to talk about "Family History." The ground-work had been laid by the leader, and myself when we asked different members of the Home to bring some story or family record with them and be willing to talk about it at this club affair. The leader opened the hour by saying that she considered it a real "event," as such a subject had never been brought up before. And, very appropriately she read a poem by a sister-in-law of one of the members, part of which I will quote: From "Cabin Contentment" by Grace Ethel Fillmore (Mrs. S. F. Reed, of Bradford, Illinois.)

"Oh little prairie cabin, stark and lone,  
Hand-hewn from virgin timber fallen  
prone,  
What stories we recall of struggling  
pains  
Ancestral builders knew on barren  
plains,  
The covered wagon halting by a stream,  
A weary family searching for their  
dream.  
The reason for their choice we may  
not know,  
But here they builded well in labor  
slow,

Needless was my introduction—  
showing my books of charts and pictures, and a Coat-of-Arms or two—to get them warmed up to the subject. They were "rearin' to go!"

Here they were in what they call their "Television Room" where many spend their evenings. There were about 60 of them—bright, attractive, talented women; and of course all have to be over 65 years of age to become members of the family. I judge 15 might have been the average age, but there were several close to the ninety mark. (Off the record—about 180 reside there, a dozen or so, men, and one man 100 years!) Canes, crutches braces and wheel-chairs are a necessity and a great comfort to some, and the need for them did not interfere with their owners attending this club meeting.

Although I could see my introductory words were needless, I did take the opportunity of impressing upon them their responsibility of passing on to their children, grandchildren, nieces and nephews and younger generation cousins, the family history data and stories. I told them that younger people were sometimes hesi-

tant about asking, for fear their elders would be sensitive—thinking these younger ones were expecting them to die, or that they were trying to get some treasured possessions. In fact some older people do think that and "shut up like a clam." So I urged these women to pass on their material now without being asked, even if their young people did not seem to care at present—they would later.

And what did they have to offer for this program? Several had their genealogies, one charts and a marriage certificate nearly 100 years old, one a Graham Coat-of-Arms that a niece had given her. All through the hour, in order to give all a chance, I asked for a show of hands: "How many were born in other countries?" Several hands went up, and about one-third of their parents and grandparents had been—Canada, England, Scotland, Ireland, France, Germany, Holland and Switzerland were represented. The one from Switzerland said her grandfather was born on the ocean so they named him Jacob Ocean.

"How many of your people early in this country, were first settlers in New England?" Most of them, naturally, as the migrators from New England states was usually straight westward. New York, New Jersey, Maryland, North Carolina were represented, but not Virginia.

The North Carolinian read some of the story of Brig. General Andrew Dickens, as she is his great great grand daughter, and spoke of 3 of the name having been Governors of the state; one sent a note about her ancestors by the name of Yost—Van Yost in Bavaria, having come to West Virginia, and made guns for Gen. Washington's army. The one only from New Jersey gave the story of the de Fours, Huguenots, having sought refuge in England and later coming to New Jersey. One said there were three printed genealogies in her family; her maiden name was Brainerd, and she brought that book telling of the family coming to New England in the early 1600s; and she spoke briefly of the life of David Brainerd and what an inspiration he had been to the family; she read one of his prayers. This created great interest among those of the number who had been missionaries and deaconesses, as his life had been one of their special studies.

Two sisters had said their genealogy was in Newberry Library, and I had found it there, the line being traced from Ebenezer-Green Bulkeley back to Rev. Peter, in New England in the early 1600s, and then to Royalty. Another pair of sisters could trace to William Gaylord of Connecticut, whose remote ancestors had occupied the great Castle Gaillicud near Paris, where King Richard of Crusader days had spent some time within its walls.

The Graham lady's story was of the battles in which the Grahams had fought, notably the Battle of the Boyne in which they had helped to defeat King James, once the II of

England and VII of Scotland. Another was of the family of Mary Stuart, Mary Queen of Scots.

Asked how many were descendants of Mayflower passengers, none could qualify, but one said it was a tradition in the family, but not proved, that Peregrine White, born on the boat, was their forebear. Another was from John Winslow, who came on the Fortune a year later than his brother Edward of the Mayflower.

There were many Revolutionary War ancestors for this group, and a few of the War of 1812. One had a great great grandfather who was a captain in the British Navy, and his son (or perhaps son-in-law) in the War of 1812 on the American side. One was from the Gen. Mac Dowell and Bishop Mac Dowell family; another whose family had pioneered in Western Illinois had found that her people had lived back and forth between Vermont and Canada before coming west.

Several were descendants of settlers in Pennsylvania—both Scotch-Irish, and Germans, who came in the early 1700s to escape military life, but stepped loyally into the ranks to make us an independent nation. One of these German families, named Lasher, had gone up the Hudson instead, and named their abode Germantown.

The Hamilton name has three representatives, none of them certain about their lives even to the Revolutions. One Rev. Woods Hamilton, settling in Illinois, was born in Maysville, Ky. Anxious to trace Woods and Hamilton families who had intermarried, for a client, I wanted to get this background, but my 92 year old friend said that her grandfather was as far back as she had ever known.

Although our aim was to keep the stories back of their grandfathers, there were too many items of interest of later days to be cast aside such as: one family had lost their property in New Orleans during the Civil War and moved to Wisconsin; one person's mother was an own cousin of President McKinley's; and many could have told stories of covered-wagon days related to them by their parents and grandparents.

Some of these were told me before and some after the session, but there was not time for all in the meeting. I hinted to the leader, that it would be easy to go over the time a bit to make room for every one, but having been a school teacher, she courteously but firmly said: "We close at four, Miss Keech," and close we did, at four, with a roll of birthdays of the states, mostly North Central and the East, but a few from, Kansas, Iowa and Missouri.

Wouldn't you readers have enjoyed this on television or even radio? But having read now of their background you should have a cross-section of these club-members' achievements, and what makes their family life in the Home so congenial.

They had been artists, musicians, authors, poets, ministers and minis-

(CONTINUED ON PAGE 160)





### HOBBIES Stays

New York—TV is taking the place of most of my magazines, but not HOBBIES.—Mrs. Max Englander.

### Fifteen Year Friend

Pennsylvania—Am enclosing \$3.50 for HOBBIES renewal before the Holiday rush. Except for illness of the past year, I'd have written before to express my sorrow at Mr. Lightner's passing—such a loss to the antique world, and a personal one to HOBBIES subscribers. I miss his special page so much, but I am glad, however, that the magazine is in such good hands, and will continue, for it has meant so much to me through the 15 years that I have been a subscriber.—Mary M. Dunaway.

### Commendation

Indiana—I think you are doing a wonderful job in issuing the magazine as Mr. Lightner would have you do.—Earl L. Romey.

### Enjoyment in Fancy

California—Enclosed find renewal to HOBBIES. I enjoy every bit of it, and have fun going places, seeing and collecting beautiful antiques in my day dreams. If wishes were dollars, I'd be a great collector and join the Heirloom Society.—Mrs. Ruth Masters.

### A Link With the Past

Iowa—We enjoy HOBBIES. Seems each month we find something in it which tells about the many antiques we have in our home from our ancestors' homes.—Mrs. Ralph Wilson.

### A Well Chosen Gift

California—Your magazine was a gift to me at Christmas time last year, and I have enjoyed it so much that I wish to renew. I congratulate you on having articles on the finer porcelains, etc., although many of us do enjoy reading of other hobbies, the finer ones (old china) are very interesting, too.—Alice O'Neill Avery.

### New Friend

Iowa—I've just looked through the October issue and it's the magazine I've often wished some one would publish. I'm only sorry that I didn't know sooner. Enclosed please find subscription.—Roscoe Brant.

### O.K.

New York—Kindly extend our subscription. Your magazine is wonderful. We look forward with great anticipation to each copy. Thanks for the reminder.—Howard B. Thompson.

### Wants It Regularly

Ohio—I found HOBBIES on the magazine stand. Liked it and now choose to subscribe to it. I'll be looking forward to the next issue.—A. J. Gruss.

### It's a Must

Ohio—I wouldn't try to collect antiques or have a hobby without HOBBIES Magazine. It's a must in that line. I couldn't go on without it.—E. E. DeWald.

### Of Course!

Michigan—Kindly send me current issue. Of course, I am renewing my subscription to HOBBIES continuously.—Grace Boomsma.

### Lasting Friendships

Illinois—About 20 years ago, a good friend of mine brought some HOBBIES Magazines, and about 5,000 old picture postcards (mostly Tuck Oilettes) from her attic. Before this time, I had amassed a good number of cards from vacation travels and after reading in your HOBBIES Magazine, that other people not only collected them, but could exchange with other collectors by advertising in your magazine, I advertised and the response was overwhelming. Since that time my collection of post cards has grown until now it is considered the largest, so far as we know, in the world today. Friends from all over the U. S. A. have visited us to see my hobby room and collection and although we are proud of it, we cherish far more the fine and lasting friendships that have blossomed along the way.—Jean Heider.

### Wants His Own Copies

Alabama—I enclose my subscription. I have been a regular reader of the magazine for some time. I can read the magazine at the University, but I would like to own the copies myself. I am enclosing a check for \$3.50.—J. A. Turner.

### HOBBIES Will Help

Texas—Please send me HOBBIES Magazine. Can hardly wait for my first issue. I opened my business in June of this year, and will welcome all of the timely information HOBBIES will bring.—Mrs. J. P. Glenn.

### First Love is HOBBIES

Texas—Enclosed is my check for renewal. Please see that my next copy is not delayed, as I would not want to miss a single copy. Of all the magazines I've taken over a long period of time, I think most of HOBBIES. I anxiously await each copy. It's a wonderful publication. Thanks very much.—Mrs. W. J. Smallwood.

### Likes Museum

Ohio—We have been visitors to the Lightner Museum of Hobbies in St. Augustine, and will say it is a fine set-up. We wish it all the luck for a wonderful museum.—F. W. Burton.

### Fine Customers

Ohio—We have made many fine customers through HOBBIES.—The Richards.

### Our Friends Tell Others

Colorado—Thanks. Incidentally, I am enjoying the magazine immensely and have sold several other people on ordering it from you.—Evelyn M. Barron.

### A Real Test of Reader Interest

Ohio—Am enclosing check for one year's renewal. Thanks for reminding me. I have delivered thousands of magazines during my 33 years as a rural carrier, but it still gives me a great thrill to find HOBBIES Magazine on my desk each month.—Charles E. Schaad.

### Must Have

North Carolina—Please do renew my subscription to HOBBIES. After all these years, of course I cannot do without it!—Mrs. Margaret M. Carroll.

### Recommended

Massachusetts—Have HOBBIES Magazine sent to me. Saw a copy on the desk of Ruth Webb Lee who recommended it.—Mrs. C. R. Singen.

### Shares With Friend

Ohio—Thanks for the reminder, but I never do forget HOBBIES. I find it more interesting all the time. Check enclosed for one year, and also that of a friend. We both read every word of it.—M. J. Rutherford.

### Growing Enjoyment

New York—I really enjoy each issue of HOBBIES, and am glad to renew each year.—Otto W. Nill.

### She Couldn't Kid Herself

California—I tried to kid myself into thinking I could get along without HOBBIES. It really has been an education and a very inexpensive one because I have learned a lot about antiques.—Mrs. R. H. Fawcett.

### Household Necessity

Kansas—We couldn't even keep house without HOBBIES Magazine.—Bob Wilson.

### Memories

Minnesota—I want to be sure not to miss one copy of HOBBIES so enclosed please find subscription. My one hobby along with a number of lesser ones, is dolls. My former home was in Thuringia. I have been at Sonneborg and Waltershausen many times. Part of my childhood was spent in an old toy shop. Thinking of home and of the long ago days brings back memories of dolls. Is it any wonder that I love my doll collection very much? Each doll once belonged to a member of my family. It is now 40 years since I came from the lovely Thuringia, but when I work with my dolls, I am right back there, back in the old toy shop, again dusting dolls and doll heads, that was my way of playing with dolls—dusting them and putting each carefully back in their place on the shelf.—Mrs. Alex Robertson.

### Set for '52

Oklahoma—Please find enclosed a check for HOBBIES for 1952. I enjoy the HOBBIES Magazine so much. Thank you.—Mrs. N. N. Stevens.

### Words of Tribute

Wisconsin—A Memory Wreath to one we Love and Adore. Not one day passes, that our thoughts don't go back to our beloved friend, Mr. Lightner, and with that thought why did he have to go so soon, for he had so much work to do here for the Antiquers! One comforting thought remains with us however. We were not afraid to tell the world, while he was alive, just what he meant to all of us, and this thought will remain until our daily toil has been completed. What he stood for, will remain in his memory until the end of time! NO DOUBT ABOUT THAT!—MR. & MRS. WALT H. ROLOFF

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## "AT THE SIGN OF THE CREST"

(CONTINUED FROM PAGE 158)

ters' wives, missionaries, deaconesses, nurses, milliners, dressmakers, "career-girls" such as teachers, bookkeepers, typists, some having their own business. One was secretary to one of my genealogist friends. One an interior decorator, and so forth and so forth. Some carried on their business even while bringing up their own families, and you should hear them now swap recipes, and see their talking, sewing, weaving, crocheting and knitting! The Bible teachers, musicians, artists also, still contribute to the happiness and morale of the Home, and all make the atmosphere livable and beautiful.

I told them I had brought this subject to many audiences—women's and men's clubs, schools, patriotic society and social groups, collectors clubs, but never had I found under one roof such a variety of background and talent. They agreed with me that "We are the sum of our ancestors."

A similar story could be told of many Homes and Clubs, but has it? At least it was a notable afternoon in my life, and my "hat is off," and my very kindest wishes go, to this remarkable group, including their leader who so deftly guided the program, and helped those who needed help, to contribute their part, ending with a clever joke about Texas and Boston. God bless them all!

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**Q. 804:** HAYNOR(er)—Data des. Peter Haynor m. Catherine Myers (Meyers) dau. Jacob a Rev. sold. Sandy Lake, N. Y. Issue: Nelson, Freman and Eliza. Catherine & Son Nelson bur. Saratoga Springs abt. 1874. Did 1st Haynors settle in Glens Falls or Haynorville, N. Y.? Corres. inv.—Nelson A. Haynor, Livermore Falls, Maine.

**Q. 805:** NORTON — Ancest. William Norton (1740-1821) bur. Tamassee, S. C.; m. Julia — (1742-1829). Had issue Barak (1777-1869) who m. Mary Nicholson, d. 1883. Info. wanted on any of above.—H. M. K., Illinois.

**Q. 806:** McCLANAHAN — Info. des. on ances. Thomas McClanahan from Cooks Mill, Tenn. to Big Lick, Mo. in 1837. Mar. Elizabeth — & had issue: James (1835-1875). — E. M. P., Missouri.

**Q. 807:** WARREN - PHILLIPS — Ancest. des. George Washington Warren of Robertson County, Tenn.; m. Pernelia Ann Phillips (abt. 1802-1885) who d. near Honey Grove, Tex. — J. R. H., Texas.

**Q. 808:** VAN BUSKIRK-LARZELERE — Ancest. des. Lucas Van Buskirk; b. 1805, m. 1828 Jane Larzelere, b. 1807, Seneca Falls, N. Y. Had issue: William A., b. 1830, N. Y.—H. L. C., Illinois.

The truth is that men who do not honor their forefathers deserve not the respect of their own children, and generally they do not receive it.

—YOUNGS FAMILY by Selah Youngs, Jr. (1907)

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## THE MART

Rates: 50 per word;  
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### WANTED

**WANTED:** Early automobile items of all descriptions, literature, books, magazines, catalogues, instruction pamphlets, prints, photos, others, anything before 1930. Also want: name plates, emblems, brass oil lamps and bulb horns, auto toys and miniatures of autos before 1930 and any odd or unusual auto item. Please describe items and price wanted. No lot too small or too large. We do not make offers unless a large collection is listed to us.—Harry A. Weisbord, House of Automobilia, 5728 Rodman St., Philadelphia 43, Penna. mh38231

**EARLY TOY TRAINS,** trolley cars, steam-engines wanted — Romey, 112 Washington, Bluffton, Ind. f3867

**MEERSCHAUM PIPES** and holders, well carved. Give full description and price for resale.—E. Witzel, 171-A Baldwin Ave., Jersey City 6, N. Y. ja3863

**AUTOGRAPHS WANTED:** Past and present celebrities. Describe fully. State price.—Dr. Kronovet, 75 Ocean Ave., Brooklyn, N. Y. my6675

**CIGARETTE TOBACCO CARDS.** All items advertising or issued by Tobacco Companies.—Charles Bray, East Bangor, Penna. my124301

**WANTED:** California, Nevada, all other Western states. Any historical material. Books, broadsides, photos, letters, diaries, posters, early newspapers, theatre programs, daguerreotypes, trade cards, anything else. — Argonaut, 336 Kearny St., San Francisco, Calif. au124201

**WANTED:** Rooseveltiana (F. D. R.), books, prints, pamphlets, politanica, buttons, statues, novelties, song sheets, records, autographs, pictures, etc. Also New Deal and N. R. A. — Joseph M. Jacobs, 201 N. Wells St. (Suite 1524) Chicago 6, Ill. f3826

**WANTED:** Butterfield and Alsop Revolvers.—Everett Dix, Coudersport, Pa. ap6382

**ADVERTISING:** Accumulation of business correspondence, invoices, trade cards, catalogues from industrial and business concerns before 1890. Send for want list.—I. Warshaw, 752 West End Avenue, New York 25, N. Y. mh120291

**LETTERS,** any lots before 1880, with or without covers.—Alvin Lohr, Box 734, Hagerstown, Md. mh13069

**Old Hand guns** of all kinds, particularly Colts wanted. Also want U. S. Gold and other coins. Obsolete paper money.—H. Brand, 46 N. W. 95th St., Miami Shores, Fla. f64431

**WANTED:** Ballet prints, Fanny Elssler (dancer in Spanish costume) candleabra. Tattoo items.—Box 282, Princeton, N. J. au128801

**BRADY'S ORIGINAL** Civil War photographs and stereos wanted. Advise condition.—Carl Dahlberg, Mountain Lakes, N. J. f6084

**MILITARY MEDALS** wanted, also Decorations, enameled orders. All countries.—Kenneth Lee, 623 Security Bldg., Glendale 3, Calif. a127801

**Phonograph Records** wanted: Highest prices paid for vocal operatic and concert songs. Send for free buying list.—Ball, 1135 DuPont, Miami, Fla. f6257

**WANTED:** Rewards of merit, preferably on paper.—R. M. Savage, Bingham, Maine. f3291

**WANTED: HISTORICAL ITEMS,** stereoptic views, cigarette and postcards.—Machemer, 2906 Berwick, Baltimore, Md. f3291

**American Autographs Wanted.** Collections purchased. Letters, Diaries, Documents, Journals, Manuscripts, etc. Cash waiting.—Paul F. Hoag, Gilmanton, N. H. ja6219

**EARLY UNITED STATES STAMPS—**On or off envelopes, also early stampless letters with postmarks; early California letters and documents. Early documents, shipping papers, bills of sale, notes, insurance policies, and letters of the period 1750 to 1825. Top prices paid for good material.—Frank L. Cox, 853 Washington Street, Gloucester, Mass. ja3848

**WANTED:** Old, children's colored picture books, large & small size; 1910 & earlier, by McLaughlin Bros. & others. Story books. Queen Titlans Fairy Tales.—Claude Miller, Y.M.C.A., Johnstown, Penna. ja1652

**OCCUPATIONAL Shaving Mugs.** Old barber supply catalogues. Description & price.—Evans, Box 412, Lenexa, Kansas. ap6084

**CIGARETTE CARDS,** posters & scrap-books. — Woody Gelman, 230 W. 41st, N. Y. C., N. Y. ja3002

**STEREOSCOPIC VIEWS WANTED.** — Moore, 3746 Sheffield, Chicago, Ill. n12844

**THIMBLES WANTED:** I collect the usual and unusual. What do you have? Please write me, postage furnished.—Mrs. W. E. Ramstead, 905 W. Meeker St., Kent, Wash. ja128271

**WANTED:** Annual passes, timetables, photographs, etc., of the Colo. Midland, South Park, Colo. Central, Silverton, Rio Grande Southern, and other old Colorado railroads.—Koch, 1115 Bryant Ave., New York City 59, N. Y. mh3825

**OLD SHOES, boots, sandals, footwear,** all nations; give age, history, photo or sketch. Describe fully.—E. W. Cooke, 23 Lakewood Dr., Glencoe, Ill. n122741

**WANTED:** Women's fashionable apparel, shoes, corsets, etc., period about 1898 to 1912.—Mrs. Vera K. Jackson, 117 West Platt St., Maquoketa, Ia. je6806

**CANES:** Must be unusual in design, material or history. Send photo or sketch. Describe fully.—B. W. Cooke, 33 Lakewood Dr., Glencoe, Ill. n122741

**WANTED: AUTHENTIC AMERICAN NEWSPAPERS BEFORE 1925.** Please state description, condition, and price. Postage furnished.—Richard Robinson, 503 Walden Drive, Beverly Hills, Calif. ja3004

**OLD GOLD RINGS, bridgework, gold teeth, spectacles, watches, sterling silver, etc.** Prompt remittance.—C. W. Noyes, 378 Prospect, Willimantic, Conn. ja3023

**STEREOSCOPE VIEWS** bought.—G. L. Howe, M. D., 924 Clover St., Rochester 10, N. Y. ja3042

**WANTED:** Unusual old toothbrushes, tooth picks and tongue scrapers. Please describe.—Dr. Francis M. Blaustein, 89 Court Street, White Plains, N. Y. f3023

**SHAVING MUGS** with picture of owner's occupation & name in gold wanted. Liberal prices.—Fred Patterson, P. O. 1730, Atlanta, Ga. n128041

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**500 GUMMED LABELS,** printed three lines, twelve words or less, 40c. Extra lines, 15c each.—Hunziker, Box 725-XE, Minneapolis 1, Minn. mh3023

**GALENA, ILLINOIS** on Scenic U. S. 20. An interesting old mining town, rich in old architecture and scenic beauty, attracts many artists, camera enthusiasts and antique collectors. Hotel DeSoto, modern rooms, extends you old fashioned hospitality. ja62611

**GHOST TOWN ITEMS:** Sun-colored glass, amethyst to royal purple; gold scales; gold pans; limited odd items from camps of the 60's. Write your interest.—Box 84, Smith, Nev. mh126581

**WONDERFUL** Greeting cards and pictures painted on heartshape skeleton leaf. Something most unusual. Samples airmailed, \$2.—Motiwala Third Bhoiwada 38H, Bombay 2. f3253

**HOBBY BOOKS:** Send 10c for list, refunded. — Williams Hobby Center, 2040 Washington Street, Allentown 2, Penna. mh12069

**CIGARETTE & Tobacco Cards.** Send for my lists.—Charles Bray, East Bangor, Pa. ap12333

**SUEDED LEATHER** for garments. — Willson Leather Co., 3380 Chalfant Road, Cleveland 20, Ohio. mh12611

**GENUINE OLD Trade Cards:** Issued by companies. Not common or general run. Covering sewing machines, soaps, patent medicines, threads, etc. Nice mixture. 15 for \$1 postpaid. Lists free. — Lyon Hobby Mart, Box 63, Hartford, Conn. f3065

**EMBOSSSED Business Cards** add distinction, profit to your hobby. 1,000 beautifully embossed in blue or black, \$3.50, postpaid. Samples.—Midwest Embossing, Box 999-H, Wichita 1, Kan. mh3614

**OLD CATALOGS:** 1912 Montgomery, \$7.50; 1918 Montgomery, \$6; 1918 Sears, \$6.50; 1910 John Smith, 1209 pages, very rare, \$12, postpaid.—N. Dullum, Colfax, N. Dak. ja1002

**HOBBYISTS ATTENTION!** Write for free price list salt and pepper shakers, shoes, pitchers, dogs, cats, elephants, horses, bells, vases, pigs, novelty flower vases. — Weinstein's Gift Shoppe, Morton, Ill. ap6698

**SELLING OLD COLLECTION:** Indian relics, agates, minerals, sun colored glass, books, jewelry. Lists for stamp. —Box 308, Weiser, Idaho. mh3323

**MINIATURES,** portrait cameos, carved to order.—Hermania Anslinger, 320 So. Ralph, Spokane, Wash. mh3802

**COLLECT OLD** advertising cards, unique & colorful, 1870-90 era, 35 for \$1. Lists free.—Lyon Hobby Mart, Box 63, Hartford, Conn. mh3253

**ATTENTION DEALERS:** Have your stock lists mimeographed. Quick service. Send copy, quotation submitted. Reasonable prices.—Albert Newton, Box 201, Ingomar, Pa. f3633





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These were designed to be used on cement or flag stone patios or solid floors. The upright holder merely slips into base and can be used exactly like our lawn model that sticks into ground. The base is  $9\frac{3}{4}$ " in diameter and the overall height is 26 inches. They are enameled in four rich colors. We cannot take orders for any specified color.

We had a neat sturdy corrugated carton designed to hold 12 bases and 12 tops in 3 colors of 4 each and packed only this way for dealers who in turn will sell you 2, 4 or more at usually ONE DOLLAR EACH.

If unable to obtain in Gift and Antique Shops, Department and Hardware Stores or Variety Stores we will send direct upon receipt of price. No C. O. D.'s, please.

1 set of 4.....\$ 4.50

3 sets of 4 (one carton)..... 12.00

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**T & B SALES COMPANY, Sales Agents for**

*The Tulsa Wire Products Company*

*Divisions of the C. W. Terry Co.*

**BOX 2504 - TULSA 1, OKLAHOMA**

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**Y-E-S Means Fine Bargains, Y-E-S, Fine Bargains.**

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| 1950 FREAK NICKEL, Mis-struck, Oversize, Brilliant Unc., \$1.50 value (two for \$1.00) .....  | .55   |
| GEM PROOF JEFFERSON NICKELS complete, 1938-1951 (8) catalogues \$16.00; only .....  | 13.45 |
| BRILLIANT PROOF SET SPECIAL—Choice Sets: 1937 \$22.50; 1938 \$14.00; 1939 \$10.50; 1940 .....   | 9.00  |
| 1941 \$6.75; 1942 (6) \$6.95; 1950 \$4.85; 1951 .....   | 3.45  |
| PLASTIC HOLDERS FOR ABOVE SETS (Specify year wanted), each, Clear \$1.85, red, black, blue, green or white (opaque), each .....   | 2.10  |
| LEATHERETTE HOLDERS for above sets, each .....  | .35   |
| 1951 U. S. MINT SET, 15 A-1 Select Brilliant Unc. Coins, each in a Cello-Tube, Complete Set .....   | 4.35  |
| Similar Set, note select, but all Brilliant Unc....   | 3.65  |
| LEATHERETTE HOLDER, hold all 15 coins. Ea. ....   | 1.25  |
| 1950 MEXICO RAILROAD DOLLAR, Brilliant Unc. Commemorating inauguration of Southern Railroad. A most beautiful coin. Special .....   | 2.95  |
| SIAM PORCELAIN COINS. They'll prize a collection of these most interesting coins, which are designed in various odd shapes, sizes and colors. Each 60; two \$1.00; five \$2.25; ten, all different, some rare ..... | 3.95  |
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| 1946 \$4.50; 1947 \$6.75; 1948 \$8.50; 1949 .....   | 9.00  |
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| IRISH SET ANIMAL COINS, eight different, all Brilliant Unc. In attractive-Green display box..   | 3.45  |
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